DOCUMENT RESUME

ED 170 208 SO 011 658

AUTHOR	Schwarz, Ira P., Comp.
TITLE	Arts and Humanities: Perspectives. A First Report (1979) of Project H.E.L.P. (Humanities Education Liaison Program).
INSTITUTION	State Univ. of New York, Brockport. Coll. at Brockport.
PUB DATE	79
NOTE	258p.; Parts may not reproduce clearly due to light and broken print type of original document
AVAILABLE FROM	College Store, State University of New York, College at Brockport, Brockport, New York 14420 ($4.75 paper copy, limited supply)
EDRS PRICE	MF01/PC11 Plus Postage.
DESCRIPTORS	Adult Education; Affective Objectives; *Art Education; Educational Objectives; Elementary Secondary Education; *Evaluation; Humanities; *Humanities Instruction; Interdisciplinary Approach; *Projects; Teacher Education; Teaching Methods
IDENTIFIERS	Project HELP

ABSTRACT

Project H.E.L.P. (Humanities Education Liaison Program) was initiated in 1976 to identify materials and programs in humanities and arts and to study various teaching methods. Investigation involved personal observations of the author, observations of area and state arts and humanities coordinators, and reports and observations by numerous teachers and project volunteers. Most of the approximately 200 courses and programs reported on elementary, secondary, and college levels can be classified according to one of these approaches: (1) chronological--an historical study of the arts and related ideas emphasized during one or more traditional periods; (2) geographic--identifying and understanding influences affecting development of various cultures; (3) ethnocentric--investigation of cultural/ethnic differences and similiarities; (4) political--examination of political systems through selected art examples; (5) social grouping in the arts--identifying arts as manifestations of class or caste; (6) economic--involving art career exploration and subsidiation of the arts; (7) elements and structures--theoretical analysis and creative application; (8) aesthetic principles--examination of balance and form; (9) psychological--integration of knowledge about the artist, work of art, and style; and (10) philosophical--concentrating on the expression of man's ideals. (DB)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED170208

SO

MAY 24 1979

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

IRA P. Schwarz

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE NATIONAL INSTITUTE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

ARTS and HUMANITIES

PERSPECTIVES

A First Report (1979) of Project: H.E.L.P.
(Humanities Education Liaison Program)

SO 011 658

Ira P. Schwarz, Compiler
State University of New York
College at Brockport

Arts and Humanities:

PERSPECTIVES

Ira P. Schwarz, Compiler
State University of New York
College at Brockport

Copyright © 1979, PROJECT: H.E.L.P. Ira P. Schwarz, Director
Published by State University of New York, College at Brockport
Brockport, New York 14420

INVOCATION by O. Anderson Fuller

O Creator of light and life, we bless you for the awesome greatness and goodness of this wonderful world. We thank you for physical strength, for hills to climb, for hard work to do, and for the refreshment you give through your sacraments of beauty and joy.

We beseech you, Lord, to behold us with favor. Be patient still and suffer us a little longer. Our purposes of good are often broken, our endeavors against evil are too frequently idle. For these faults that all too soon become our sins, forgive us. Teach us to discipline ourselves so that no indulgence or failure of sympathy may mar the work of your world and your kingdom.

For the skill of human hands we thank you, Lord. May your rich gifts of the arts and humanities save us from the beast that is in us.

We praise you for those who use the pen to enrich the common thought - writers, poets, and all devotees of the literacy media; for the musicians who lead captive souls through priceless depths of feeling and imagination; for artists, sculptors, architects, builders, scientists, dreamers and doers, who enrich the common life.

Guide and inspire us who labor as teachers, educators, and humanists. Endow us with wisdom and knowledge that we may enhance the common good.

And now we pray that you will prosper our efforts through these days we are spending together earnestly seeking to be better prepared to spend and consume ourselves for the needs of those we serve and the times in which we live.

Grant these our petitions, we implore you, and help us as we pursue the more perfect things of this life so that we may be brought unto the summit of Your Glory. AMEN.

This invocation was originally delivered by Dr. O.A. Fuller at the Fourth Biennial Convention of the NATIONAL ASSOCIATION FOR HUMANITIES EDUCATION in St. Louis, Missouri on October 14, 1976. It is reprinted here with the gracious permission of Dr. Fuller.

PREFACE

PROJECT: H. E. L. P. started, simply, as a personal inquiry into the status of arts and humanities education. The intent was to identify new materials, learn about existing and developing courses and programs and to investigate and study various approaches and techniques of teaching. As a corollary of this process, it seemed logical to attempt to share this information with interested colleagues. The usefulness of this sharing idea seemed immediately apparent; however, the monumentality of the task was not as immediately recognizable -- not unlike a visible but negligible skin blemish that (all of a sudden, it seems) is diagnosed as a malignancy. Even after three years of, more-or-less, steady, ongoing endeavor the conclusion of the project seems as far removed as it did on the day that the idea first surfaced. This is the type of job that the more one accomplishes, the more one sees to be done. But, any journey, regardless of its length, has to start somewhere. This present preliminary report, hopefully, may serve as such a beginning, as a departure point for further research and development.

The project "to identify unique and exemplary humanities and related arts programs in elementary and secondary schools of the United States" was initiated in 1976. But it did not gain much momentum until 1977 when the writer was granted a sabattical leave and was able to devote more time to it. At that point the formidability of the task was somewhat offset by the encouragement of many well-wishers. The endorsement of the project by the Executive Board of the NATIONAL ASSOCIATION FOR HUMANITIES EDUCATION as ". . . a worthy project that is definitely needed . . ." was invaluable in giving credence to the undertaking; and contacts through the NAHE helped to provide many willing hands -- and minds -- to share in its implementation. Among these are the "resource persons" for the project and the contributors to the section THE STATE OF THE ARTS AND HUMANITIES -- to all of whom I remain eternally grateful.

Publications by associations such as the NAHE, MUSIC EDUCATORS NATIONAL ASSOCIATION, AMERICAN ASSOCIATION OF COLLEGES FOR TEACHER EDUCATION, AMERICAN ASSOCIATION OF SCHOOL ADMINISTRATORS, AMERICAN COUNCIL ON EDUCATION, AMERICAN FEDERATION OF ARTS, AMERICAN HUMANIST ASSOCIATION, NATIONAL ART EDUCATION ASSOCIATION, NATIONAL COUNCIL OF TEACHERS OF ENGLISH, NATIONAL EDUCATION ASSOCIATION, as well as numerous state association publications were effective vehicles for publicizing information concerning the project. This service has been indispensible in launching the idea and in keeping it afloat.

The response, information, and material from state departments of education and/or state councils, commissions, alliances, and similar governmental and professional agencies from all 50 states, the District of Columbia, and Puerto Rico has been exceedingly helpful -- and appreciated.

Most important of all are the hundreds of teachers and administrators who took the time to write and describe humanities and related arts programs which they considered unique and exemplary. Much of this information has been passed on to others who have written and asked about specific courses and/or programs. In at least a few instances, "connections" were made between the seeker and sought which have resulted in significant educational program development.

Informational meetings with colleagues at conventions, workshops, institutes, and the like, also have resulted in important information acquisitions and in synergetic educational liaison. The opportunity to make on-sight observations has been extremely satisfying and rewarding. These visitations were productive not only as part of the information retrieval process, but were a well-spring of inspiration for the investigator.

President Albert Brown, the Administration, Faculty, and Staff of the State University of New York College at Brockport have been supportive of this enterprise in every way. This support has made possible the publication and dissemination of this report. I particularly thank Vice Presidents Burt Wolin and Vera Farris for their advice and cooperation, Elizabeth Gillmeister for her library assistance, Marcy Sticles, Nancy Woodsworth and Rita Burrel for their typing expertise and secretarial assistance.

I sincerely appreciate the help that was extended to me by all of the above, but I am most indebted to Irene who assisted in researching, cataloguing -- and in a million other ways -- and, at the same time, managed to keep the project director on the stick...no small task!

Ira P. Schwarz received the A.B degree from Morningside College, the M.A. from the University of South Dakota, and the Ph.D. from the State University of Iowa. He has been an elementary and secondary teacher in public schools in Nebraska, South Dakota, North Dakota and Iowa and a post-secondary teacher in North Dakota, Missouri, Mississippi and New York. He has held administrative positions of supervisor, department chairman, dean and coordinator. Dr. Schwarz is an active composer, conductor and author, and has been extensively involved in developing and teaching inter-disciplinary arts programs for the past fourteen years.

Arts and Humanities:PERSPECTIVES

CONTENTS

PREFACE

I. INTRODUCTION 1
Ira P. Schwarz

RESOURCE, ADVISORY AND CONTACT PERSONS...27

II. THE STATE OF THE ARTS AND HUMANITIES: PERSONAL PERSPECTIVES.........31

(1) Ralph A. Smith 32
(2) James L. Mesler..............................44
(3) Sharon Scholl................................47
(4) Norman C. Greenberg..........................50
(5) Robert A. Smith..............................56
(6) John Potts...................................58
(7) Robert Carter Frazier........................61
(8) Alfred D. Kohler.............................65
(9) Ivan Olson...................................69
(10) Frank Haggerty..............................72
(11) Walter J. Lok...............................75
(12) James C. Gleeson............................78
(13) George R. Neaderhiser.......................82
(14) Joyce Idelson...............................86
(15) Joseph Mersand..............................89
(16) Todd A. Britsch.............................92
(17) Herb Kramer.................................96
(18) Elaine D. Stoddard.........................100
(19) Herbert Safran.............................103
(20) Leon C. Karel..............................107
(21) Richard Calisch............................111
(22) Francis Fregly.............................116
(23) Clint Marantz..............................120

III. A BRIEF SURVEY OF SOME RECOMMENDED COURSES AND PROGRAMS..........124
(ALPHABETICAL BY STATE)

IV. RECOMMENDED SOURCES..............................181
1. Books, Texts, etc.
2. Research
3. Additional Materials
4. Art Prints, Film Strips, Transparencies
5. Magazines, Periodicals
6. Addresses
7. ERIC print-out

INTRODUCTION

The function of PROJECT: H. E. L. P. (Humanities Education Liaison Program) is to identify unique and exemplary humanities and related arts programs in elementary and secondary schools of the United States. (In the development of the project, a few post-secondary arts and humanities programs have been noted, as well.) There has been no attempt to regulate or circumscribe a definition of "unique" and "exemplary" and, as used in this report, the specific designation of these qualifiers has been determined by those reporting arts and humanities programs. The intent of this phase of the project is to examine numerous issues of the arts and humanities from as many viewpoints - - i.e., PERSPECTIVES - - as possible. That contradictions are bound to appear is to be expected and, in many ways, desirable: When a particular perspective appears in contradiction to another the observer, at least, has discovered a point requiring further examination and consideration. It may also be added, that this re-examination should consider not only the contradictory issue but, perhaps, the observer's own manner of perceiving, as well.

The procedure of the investigation has involved the personal observations of the writer, those of area/state coordinators, and volunteers who have assisted in identifying and reporting programs. (See: Resource, Advisory and Contact Persons.) All activities involved with the Project, including the preparation of this report, have been on a volunteer, gratis basis.

The purpose of the project is to identify field tested teaching/learning approaches, techniques, methods, and materials which are replicable in other educational settings and to make this information available to others. Hopefully, this information may be of some use to teachers, curriculum planners, administrators, and may serve as a departure point for further research and investigation. Similar but not identical projects have been undertaken by various district, town, city, area, and state agencies and organizations. Such groups include, among others, the NATIONAL ASSOCIATION FOR HUMANITIES EDUCATION, the New Jersey, Ohio, Arizona, New York Humanities Associations (as well as other state humanities associations), the Junior League of St. Louis, CEMREL (Central Educational Midwestern Regional Lab), the NATIONAL HUMANISTIC EDUCATION CENTER (NHEC), MUSIC EDUCATORS NATIONAL CONFERENCE (MENC), state education departments, state art councils, as well as commercial agencies such as publishers and manufacturers involved with the general areas under study. There are also numerous related studies by individuals including Leonard Berman, William Clauss, James Brinkman, Paul von Drasek, Robert Frazier, Clancy Aufdenberge, and others. (See: Recommended Resources.) It seems obvious that in order to effectively utilize the material being assembled via Project: H. E. L. P., as well as by similar projects and endeavors, there is a pressing need for a unification of efforts. There is a need for an organizational super-structure of national scope that would readily admit information access and flow, point out duplication and identify and encourage research and investigation to meet particular needs. It is evident that there are many areas in the arts and humanities which need to be studied in greater depth.

"Humanities and Related Arts Programs" as used in this report refer to "those learning/teaching modes which are taught by educators who are at once concerned with both subject matter and learning process, who are interested in the relationships among ideas, who view the curriculum as a whole as well as in its parts, and who believe that there is something for all students in the subject matters of the humanities, the fine and vocational arts, and the sciences." Such a constituency includes teachers, administrators and others who are concerned with the conceptual and aesthetic as well as technical aspects of education, who, in short, are concerned with the concept of "humanizing" education. It has become increasingly apparent, especially during the course of this study, that many enlightened and enlightening teaching-learning situations do, indeed, exist. A few representative examples are mentioned in this report.

The courses and programs recommended to the project have run the gamut of presentational modes. These have ranged from a traditional, historical format to a purely experiential, sensory-awareness procedure. Despite this diversity there appears to be a conceptual thrust that is common to most of these: a recognition of the necessity for change in meeting the educational, social and personal needs of students; a desire to correct curricular inadequacies in light of these needs; and a reaction to activate these changes within the context of present day social, political and economic pressures. There is manifest, too, even in the more content centered structures, a greater endeavor to develop the thinking skills of students. Even within this parameter there is a range from a cognitive (subject content) to an affective (emotional content) emphasis, as well as those courses and programs which integrate both the affective and cognitive aspects (called confluent education or sometimes **humanistic** or psychological education).[1] A general classification would include:

---

[1] See: Humanistic Education Sourcebook, Read and Simon.

1. THE CHRONOLOGICAL APPROACH

This "tried and true" design is used in a majority of the high school and college courses surveyed. Frequently, the historical study of the arts and related ideas emphasize one or more of the traditional periods such as Greece and Rome, the Middle Ages, the Renaissance, the Age of Enlightenment and the Modern Era. Generally these are studied sequentially, i.e., in a time-continuum; but, a number of designs reverse the process by starting with the 20th Century and working backward. Some courses utilize the "flashback" method by jumping backward and forward in time from modern sculpture to prehistoric carving, from ancient tribal dance to modern dance, from modern painting to Renaissance painting, etc. Elementary programs frequently use a "posthole" format which employs a type of historical study; these may include such units as "Music of Long Ago," or "Ancient Dances."[2]

2. GEOGRAPHIC APPROACHES

These are used successfully at all levels, but most extensively in elementary and middle schools. Units include such designations as "African Arts," "Latin American Arts and Culture," "Asian Studies," and similar titles. Difficulties often arise in identifying and understanding the many influences affecting the development of these cultures. Geographic approaches have been reported as effective in developing an understanding and appreciation of various cultures, and are most efficacious when pursued as a comparative study of cultural influences of contemporary American society.

---

[2] An outstanding example of the application of the chronological approach is used in the text Arts and Ideas, Fleming. Also see: Basic Elementary Music Series in section Recommended Sources.

3. THE ETHNOCENTRIC APPROACH

This is often closely allied with geographic approaches. Both have been reported as being more helpful in nurturing an understanding of people than in developing an understanding of the arts per se. The arts, nevertheless, may serve as a valuable clue in a comprehension of cultural/ethnic differences and similarities. Both the geographic and ethnocentric approaches lend themselves well to creative projects that relate to art subjects and objects which are indigenous to particular areas and peoples. Course or unit titles include "Black Studies," "The American Indian," "Cajun Arts and Culture," and "U. S. Sub-Cultures." These have been adapted for all levels of teaching, elementary through post-secondary.[3]

4. POLITICAL APPROACHES

The arts of sculpture, painting, photography, cinema, music, literature and architecture have been used to proclaim both the virtues and vices of particular political systems. Several courses have been reported which examine political systems through selected art examples that have influenced or have been influenced by a political system. There is a wealth of material to choose from. The differences between ideological education and indoctrination/propaganda are often subtle ones, however, and such differences are sometimes difficult to differentiate. Questions arise as to whether art works of this genre present a true and valid portrayal of events and conditions, in which ways? to what degree?, etc. But these questions, themselves may serve as a significant point of inquiry.[4] Occasionally this approach has been incorporated into elementary/middle grade units under such rubrics as "Patriotic Music and Art," and "The Arts and Freedom."

---

[3] A number of elementary music series text books use this and other integrated approaches. Also see: The Related Arts Approach to Music, K-6, published by Silver-Burdett.

5. SOCIAL GROUPING IN THE ARTS

A number of courses and programs have been reported which deal with the arts as manifestations of class or caste. This is, at times, correlated with the ethnocentric and political approaches in such classifications as Proletariat - Bourgeoisie - Nobility, or under such titles as "U. S. Popular Culture," "U. S. S. R. 'Realism'," "Pot, Poetry, and Protest," and "Cult Arts." This approach used in high schools and colleges has been found to be helpful in identifying and understanding social stratification as reflected in the arts of the social group.[5] Such "complex" problems are handled, usually, as a natural, normal process in elementary programs through units based upon folk music and arts.

6. THE ECONOMIC APPROACH

The economic aspects of the arts are considered from many points of view in reported high school and college programs. These extend from considerations of subsidation of the arts (with attendant and related ideological implications) to career exploration. This later category involves career considerations in performance, teaching, merchandising, manufacturing (including publishing), arts management, and related areas such as church music and art, therapy, criticism, communications, and library science.[6] Career exploration has been a popular unit topic at all levels. A number of interesting programs use "outside" resource persons to good advantage in implementing such units. Resource persons include local/area artists, musicians, businessmen, teachers, labor leaders, technicians, and others.

---

[4] The Humanities in Three Cities by Fenton and Good, a high school social studies text, develops a number of themes which relate politics and the arts.

[5] See: The Social History of Art, Houser.

[6] See: Careers in Music, American Music Conference.

The above approaches are used in various combinations and with weighted emphasis in most of the courses and programs reported. The chronological approach, in particular, is used in tandem with the others in many instances. Also, specific emphasis is frequently used within the general designated approach, i.e., a particular art (literature, architecture, music, painting, etc.) may be used as a focal point for the study of a historical period, a geographical area, an ethnic/social group, a political system, or an economic situation or condition. These are frequently related under a general theme such as "Man and God," "Justice," "Freedom," or grouped in various combinations of emphasis such as was developed in Jerome Bruner's "Man: A Course of Study."[7] In addition, related entities or aspects which are a natural "spin-off" of the approach may be developed. Some of these include comparative religions (and include mythology, magic, legend), comparative cultures (frequently juxtaposed with contemporary culture), and women's studies (comparative roles in society, attire

---

[6] See: Careers in Music, American Music Conference.

[7] A social studies curriculum focused at the fifth and sixth grade, called "an anthropological approach."

[cosmetics, dress, style], political status, women in the arts, and others). This is sometimes referred to as a "thematic approach" and is used at all grade levels.

The first six approaches, considered within the design of a single course, may be categorized as idea centered. Although the arts are an integral part of the design, they are studied from an external matrix. None of the six, categorically, involves the study of the work of art for itself. Those students who have had little background in the arts, who have not acquired a basic artistic/aesthetic literacy, will find most references to the arts meaningless. Course instructors have reported that it is necessary to supplement the above approaches with material in the fundamentals, elements and/or principles of the arts. Just when and where this supplementary instruction should occur is a matter of conjecture. A general concensus suggests that this should be done integrally rather than in episodic blocks of time. Although there is little agreement on "how" this should be accomplished, there is (almost) total agreement that a basic understanding of the fundamentals - - elements and principles - - is requisite for maximal artistic/humanistic comprehension. In most elementary programs, it is generally assumed that a basic understanding of medium and technique involved in the production of a work of art is essential, and approaches are correlated with activities.

7. ELEMENTS AND STRUCTURES

A full understanding of any work of art includes its historical, social, ethnic, economic, and functional aspects as well as the use of the elements and structures which are employed in the work of art. Most reported secondary courses and programs espouse a unified, interdisciplinary, related arts approach in satisfying this need. For example, the visual arts (such as, paintings, sculpture, architecture) are grouped together and studied in reference to their lines, colors, values, textures, volumes, perspectives; and the auditory arts (such as literature, music) are considered in their application of the elements of pitch, duration, intensity and timbre; and the combined arts (which combine auditory and visual mediums such as theatre, dance, cinema) additionally investigate elements of force, direction, level and other fundamentals. The study of the arts as related entities usually involves both theoretical analysis as well as creative application, that is, the actual production of works of art.[8] Creative activities including painting, composing, singing, literary production, dancing, acting, etc., are generally integral to most elementary programs. This is not the case in secondary programs; although in recent years there has been a noticeable re-emphasis on the importance of application as an essential ingredient of the total learning experience. This also reflects the 1974 statement by a panel of The American Council for the Arts in Education:

> This panel supports the concept of "basic education," but maintains that the arts, properly taught, are basic to individual development since they more than any subject awaken all the senses -- the learning pores. This report then, seeks to demonstrate that direct creative and re-creative experience -- learning in the arts -- is of unique educational value. [9]

---

[8] For further information concerning this approach see Relating the Arts, Gingrich (elementary education application) and Avenues to the Arts, Karel (secondary education application).

[9] See: Coming to Our Senses, David Rockefeller, Chairman, Chapter two discusses the history of the arts in America. This gives a clear view of some of the problems we face today in art education. (Underlining added.)

8. AESTHETIC PRINCIPLES APPROACH

The study of the aesthetic principles[10] of Unity-Variety, Balance, Repetition-Contrast, Cycle, Dominance, Tension-Relief, and so on, have, in a number of instances, been combined with the elements and structures approach. (The designation "elements" and/or "principles" is not a distinct one; the terms have been used interchangeably in many reports.) The principles, as used above, are, indeed, a common denominator for all arts -- of any period, location, or style -- and serve handily as a cornerstone for developing a unified course design which, coincidentally, permits a great deal of flexibility of emphasis. This approach may thus link with the aforementioned social and the following psychological approach, as well as others.

> Based on deep inner needs and feeling, the principles find expression in all art, from the most primitive to the most sophisticated, from the oldest to the most modern. For example, the arts can be grouped around principles, as when "Balance" is studied in a Greek temple, an early Christian painting, a Bach dance suite, and a play by Racine. All of these, examples of a formal, symmetrical type of balance, reflect in turn, a preference for such organization on the part of a certain stage of development of a society, or an individual artist.[11]

---

[10] See: The Visual Dialogue, Knobler.

[11] See: Teaching the Related Arts, Schwarz and Karel.

9. THE PSYCHOLOGICAL APPROACH

This embraces a confluent application of knowledge and information regarding the artist, the work of art (including both the "message" [extrinsic communication] and its applied aesthetic aspects [intrinsic communication]), and the code, style and context of the work in relation to the perceiver. Questions are raised involving the student's inner identity, personal preferences in the arts, the development of artistic/aesthetic standards, and the interpretation of the artist's message. Generally, there is a focus on how the student reacts to and interprets sensory data, how these are perceptually organized in reference to music, painting, literature, and other arts. In this sense, the psychological approach is an attempt to utilize the arts as a mode of inquiry in creating a bridge between affect and cognition.[12] Courses and programs include topics such as "Creativity," "The Nature of Beauty," and "The Nature of Reality." This approach is used effectively in elementary programs involving sensory awareness -- teaching children to look at objects they wish to draw, to really listen to and ponder such sounds as the rustling leaves. Dozens of games and exercises have been submitted which help to develop sensory discrimination, using all of the physical senses as well as certain types of centering techniques.[13]

---

[12] See: The Humanities, Dudley & Faricy; and Arts and Man, Schwarz.

[13] See: Perceptual Motor Arts Manual, Papke and The Centering Book, Hendricks and Willis.

10. PHILOSOPHICAL APPROACH

Also called "humanistic education," it is closely allied to the psychological approach, but is even more "student centered." The subject area(s) may include the arts, but frequently include other disciplines as well. The philosophical approach involves ". . . those areas which have to do with the expression of man's ideals."[14] Or as J. H. Billington states:

> Both the subject and object of humanistic study are the whole man - where mind and passion meet, where creativity and criticism interact. Humanistic studies - history and philosophy, arts and letters - directly involve man in the anguish, achievements, and aspirations of other people, and in enduring human questions of artistic form, moral value, and personal belief. [15]

Some reported courses are concerned primarily with ethical or moral choices (which are sometimes allied with aesthetic choices). These include Man Centered, Natural Law Ethics[16] as well as Theistic Ethics.[17] Titles include: "Life-Coping Skills," "Critical Thinking and Reasoning," and "Values and Valuing." Units on values and valuing have been particularly popular and have been adapted for all educational levels.[18]

---

[14] Teaching Humanities, Scheila Schwartz (p. 27).

[15] J. H. Billington, "The Humanistic Heartbeat Has Failed," Life, (May 24, 1968), p. 32.

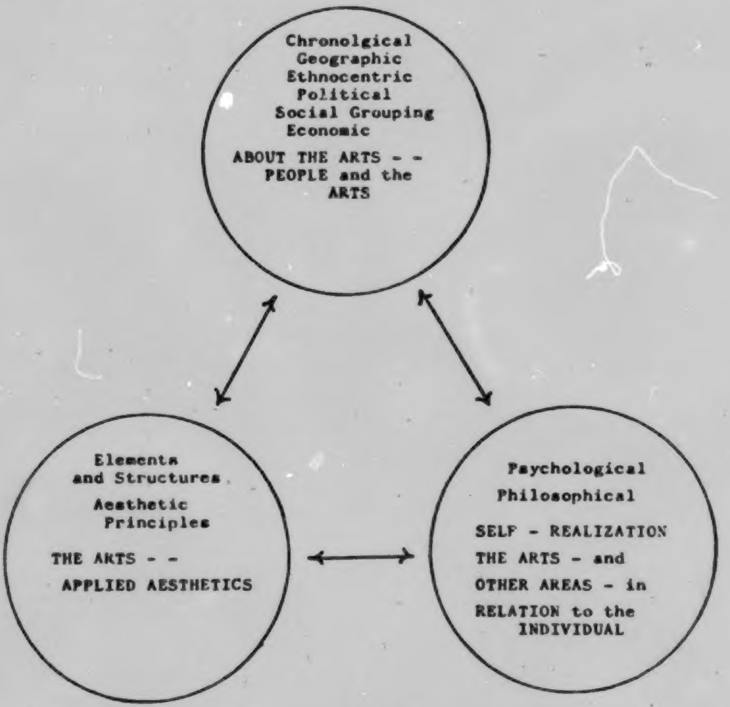
[16] See: Critical Thinking and Reasoning, The University of the State of New York.

[17] See: Ethics in Perspective & Practice, Sites & Blossom.

[18] See: Developing Instructional Objectives For Humanities Programs, The University of the State of New York.

20

The ten "Approaches" may be placed in three general categories. The circular diagram, below, is employed to delineate the integrality of the various approaches. From the perspective of the writer, based upon the received reports, interviews, correspondence, observation, and personal experience, there is little correlation between the "success" of a course or program and the particular approach used. In practice, most utilize a combination of at least two approaches. There are, of course, numerous variables to consider in determining the applicability of a particular teaching/learning mode such as size of class, age group, resources and equipment, and the student's home background. But the primary factor in determining effectiveness is directly attributable to the instructor's enthusiasm and personality, sincerity and dedication, knowledge of and sensitivity to the material and communicative powers to relate these to the student.


Chronolgical
Geographic
Ethnocentric
Political
Social Grouping
Economic
ABOUT THE ARTS - - PEOPLE and the ARTS
Elements and Structures
Aesthetic Principles
THE ARTS - - APPLIED AESTHETICS
Psychological
Philosophical
SELF - REALIZATION
THE ARTS - and OTHER AREAS - in RELATION to the INDIVIDUAL

The production of works of art have not been treated here as an "approach." Various types of art production involving most art forms have been reported as components of courses, regardless of their particular thrust. These generally stress the importance of process rather than product as the objective of manipulative endeavors.

Nearly all elementary programs reported and observed employ, normally, numerous and varied manipulatory experiences. It seems impossible to think of schools for children without singing, story telling, dancing, and dramatics -- an obvious maxim to capable primary/elementary teachers since the time of Pestalozzi and before. Since there is less separation of subject fields at the primary/elementary level, integrated teaching and learning is natural and normal. As James L. Jarrett has observed:

> How particularly pedantic it would be to try to decide whether to categorize a kindergarten unit on wild flowers as "science" or "humanities;" or to insist that a second-grade project on American Indians must belong to the social studies and therefore not to the humanities. No, the point is not to parcel out all the manifold activities of the early grades into neatly demarcated groups, but rather to ask the question whether more effective ways can be devised of encouraging the appreciative attitudes in young children, helping them genuinely to like an ever more complex type of song or story and to see the importance as well as the fascination of raising questions about man as a creator.[19]

---

[19] See: The Humanities and Humanistic Education, Jarrett (p. 166)

Even within general disciplinary areas such as THE ARTS, most elementary music and art specialists (and dance/dramatic specialists although, unfortunately, there aren't as many) endorse an integrated or related arts format or procedure. There is a large amount of excellent published material for this which is widely used.[20]

The elementary classroom teacher who is in contact with the student for extended periods has the opportunity, perhaps more than anyone else, of directing and focusing the educational structure or mode. (This seems evident even in situations which impose restrictive teaching "guidelines"!) During the past five years more and more classroom teachers have assumed or have had to assume, often because of school economic cut-backs, greater responsibilities in areas heretofore relegated to the specialists.[21] In certain ways, this condition has helped to reinforce some important teacher attitudes. As a 4th grade teacher put it:

> Art is for every child, for every child is an artist whether he or she knows it or not. Every teacher is a teacher of art, and it is her (or his) responsibility to help the child to discover that he is an artist and a creator. It is through her skill that the child may come to realize that whatever he creates he must create with the images in his mind. It is the purpose of the teacher to guide the child into "seeing"and "thinking" new and more adequate images that he may give expression to the art within him.

---

[20] See: Relating the Arts, Gingrich; also section on Recommended Sources.

[21] All packages of CEMRAL's Aesthetic Education Program are designed to be taught by the classroom teacher as well as the arts specialist.

> When the classroom teacher realizes that "art comes from within the child, she will also know that she can teach art, although she may not have all the techniques and training she may wish to have and need. [22]

The classroom teacher is in a position to strike a balance between process and product, technique and understanding, rote-learning and sensory awareness, "basic skills" and self-actualization. With the present back to basics furor, many educators are rightfully concerned about the maintenance of this balance. In a recent interview, Ernest L. Boyer stated:

> I'm a little nervous about "basic skills" because it's been used by those who are unfriendly to education. I understand that. One might talk about the fundamentals, perhaps. No, I understand that we make a terrible mistake, a great mistake to assume that by finding the best way to teach, let's say communication skills, basic reading and writing, that we are somehow confusing that as the ends of education. The only reason for one to stress the teaching of those skills is that those are the tools by which one begins to become educated. Our detractors somehow suggest that if one has developed these mechanisms, this basic equipment, you can be satisfied and say: "Our schools are working." That's nonsense. One only is concerned about that because if you don't have the basic equipment, the world of learning doesn't open. But to assume that that _is_ learning, or that _is_

---

[22] Statement by Mrs. C. N. Brandon, 4th Grade Teacher, MSCW Demonstration School, Columbus, Mississippi.

> education is just frighteningly narrow. Once that basic knowledge is acquired, you're able to move in the world of learning and here's where true education occurs: the arts, the humanities, the understandings of the relationship between science and survival.[23]

Where there has been a dynamic liaison among the specialist teachers, classroom teachers and administrators, remarkable things have happened. A few outstanding examples include Project MOPPET (Media-Oriented Program Promoting Exploration in Teaching), a K through 9 arts/humanities program of Woodbridge, New Jersey;[24] AEIOU (Aesthetics Experiences Interrelating Outstate Understanding) of Wells, Minnesota; Project HAVE (Humanities and Arts in Virginia Elementary) of Virginia, Minnesota; Project SEARCH of New York;[25] and others. These programs share a number of premises: They are the result of the initiative of one or two persons who conceived and proposed the idea; a compatible working relationship among specialist teachers, classroom teachers and administrators; and, (generally) considerable guidance and assistance from the respective state education agency, and/or state arts council and a funding agency (most frequently the Federal Government). In addition they share a concern for the development of programs which may be implemented by other schools.

That arts and humanities education appears to fourish in our elementary schools is due in no small measure to CEMREL's Aesthetic Education Program. Certainly of the greatest scope, involving 1100 teachers and 28,000 students!, this program relies heavily upon cooperation among administrators, arts specialists, classroom teachers and the community "in designing and using the best arts instructional resources available to build a viable and meaningful curriculum for the individual child."[26] The units developed in this program are beginning to be used more extensively as resource material for college and university teacher education curricula.

---

[23] "Conversations with the Commissioner," Ernest L. Boyer, American Educator, 1:29-33, Summer, 1977.

[24] Also see: Kohler, Alfred - Recommended Sources.

[25] Also see: Trupia, Charles - Recommended Sources.

State departments and offices of education, in many instances, are a positive force in aesthetic education. On occasion, these agencies have taken the initiative in sponsoring workshops, symposia, and institutes -- generally in cooperation with universities, and organizations such as the Alliance for Arts Education and other educational, professional groups -- which foster arts and humanities. A prototype for legal support of this progressive activity is found in a statement from the laws of the State of Illinois:

> An arts in general education program must provide arts experiences for all students and must **integrate** all the major art forms into the regular educational program of the school as opposed to treating them on an extra-curricular or peripheral basis.
>
> --Section 409, Public Law 930380, Illinois

---

[26] See: James Brinkman, a report on relating music to other art forms. Also see list of CEMREL's Aesthetic Education Research Centers, and NAHE Resource Centers.

James Brinkman has pointed out that "to implement such a law takes imaginative and innovative leadership; solid financial and administrative support; and a change in attitude and thinking among the members of the teaching professions."[27]

Arts councils in many states have worked closely with state educational agencies, schools, and with professional artists, actors, musicians, writers, dancers, and others in applying for grants for arts and humanities projects.[28] These have been fairly numerous and most have been significant. An outstnading, but not singular, example of arts council involvement in educational enrichment and development may be seen in Project TAP (Total Arts Program) of the South Carolina Arts Commission. It was initiated in 1973 in three communities through grants from the National Endowment for the Arts, the Elliott White Springs Foundation and twenty-nine participating schools. School residencies of visiting poets, visual artists, drama specialists and musicians provided in-depth aesthetic experiences for over fourteen thousand students, grades 3 - 12. Arts in Motion, funded by ESAA (Emergency School Aid Act) was developed on the model of Project TAP and additionally utilized a bi-racial staff of professional artists to encourage open communication and the sharing of cultures between people of differing backgrounds through active participation in the arts.[29]

---

[27] James Brinkman, report. (See: Recommended Sources.) Professor Brinkman also has had communications on Arts Programs with the states of Alabama, California, Connecticut, Idaho, Illinois, Indiana, Ohio, Kentucky, Louisiana, Michigan, Missouri, Nebraska, New Hampshire, New Jersey, New York, North Dakota, Pennsylvania, South Carolina, Texas, Virginia, Wisconsin, and the District of Columbia.

[28] See: Funding Agencies. Also see article "Boces Role in the Development of Arts in Education" by Clint Marantz.

Myriad noteworthy and exemplary programs exist which do not receive funding, which operate on a limited budget, which are hardly known beyond their immediate area but which, nonetheless, have a decisive, constructive impact on the lives of millions of students. These are the programs which are of overlying importance and significance to U. S. culture; these are the great ones. They are great primarily because the teachers who implement them are great. Since "modeling", it is generally agreed upon, is the single most influential factor of teaching, it seems evident that quality education will come about only through quality teaching; or put another way, effective teachers are needed to facilitate effective learning. In a day when perfunctory performance seems to be the norm, when the concept of the status quo seems to enforce mediocrity (evident in all professions and walks of life, not just education!) it is comforting to discover those preeminent individuals who subscribe to excellence, and who achieve it! Fortunately for all of us, there are really a large number of them; and from the writer's PERSPECTIVE, the arts and humanities have a goodly share. It is the desire and intent of PROJECT: H. E. L. P. to continue to identify such teachers and to learn more about the work they are doing. Hopefully, this information will be disseminated, in part, through future issues of Arts and Humanities: Perspectives.

---

[29] An evaluation of Project TAP is available from the S. C. Arts Commission. See: Recommended Source Materials

There are many areas of the arts and humanities which need further investigation, study and documentation. A few of these include:

EVALUATION

Evaluation in any area is a complex one. In the arts and humanities it is a particularly complex matter since the objectives in these areas tend to be many faceted, ranging and encompassing many levels of cognition and affect, as well as sensory-motor response and behavior. The usual reasons for evaluation include "measuring" the student's level of "attainment" for purposes of grading and ranking. But what about predicting future responses and behavior? Measuring student attitude? Testing as a teaching device, such as checking and exercising the student's ability to solve problems? -- make value judgments? . . . or measuring the teacher's ability, growth and effectiveness?

SPECIAL EDUCATION AND THE ARTS AND HUMANITIES

In 1974, the Alliance for Arts Education, in conjunction with the John F. Kennedy Center for the Performing Arts, the Department of Health, Education and Welfare and others, sponsored a demonstration-workshop entitled "Arts for the Mentally Retarded." This was not the first workshop of this type, but it served admirably to focus attention on a neglected area of education.[30] In recent years there have been a number of "Very Special" arts workshops, festivals, and conferences devoted to the arts and humanities for mentally retarded and physically handicapped persons.

"Mainstreaming" is another facet of this total program and one in which the arts and humanities have an important role. Many questions have arisen relative to this needed emphasis on educating the handicapped -- and in regard to recent legislation: How is it managed? How does it work? How does it affect the handicapped child? -- the normal child? What are the implications for the arts and humanities?

ARTS/HUMANITIES AND CURRICULAR INTEGRATION

One hears these days, a great deal about holistic or Gestalt learning. Subsequently, John Dewey's ideas have regained some lost status, and even conservative educators may be heard repeating his famous dictum: "Order is not imposed from without, it is made out of relations of harmonious interactions that energies bear on one another." Since the arts and humanities are, by their very nature, "cross" or "trans" disciplinary, most artists and humanists are quite at ease in this climate. Operative programs or courses such as "The Arts and Physical Education," "The

---

[30] Handicapped Network: The National Committee: Arts for the Handicapped has established a program to develop and implement a network of arts resources and information centers focusing on the expansion of arts programs for handicapped persons. It is entitled "Arts for the Handicapped Resource and Information Network" (AHRIN). CEMREL has been named one of four sites of the network. The Aesthetic Education Program will be adapted for use with handicapped children.

Arts and Reading," "Creative Dramatics and Bilingual Education" have been reported as have such studies as "The Integration of Social Science and Literary Materials," "Medicine, Humanities, and Integrating Perspectives," and "Science and Humanities: Teaching the Two Cultures,"[31] Questions arise such as: Do they work? How are they managed and administered? Who are they for? Even more basic questions come to mind: Have we gone far enough in integrating the arts? - the humanities? - the arts and humanities? - the arts, humanities and other subject areas? It is also reasonable to ask: Where is the cut-off point in curricular integration? Have we, already, gone too far?

TEACHER EDUCATION

Nature or nurture? Are persons "born," or do they "become," arts/humanities teachers? This question is not as facetious as it may, at first, seem; and it is one that nearly everyone who has served on an education curriculum planning committee has eventually had to face. An excellent statement on this has been prepared by NAHE,[32] but even this document leaves some questions unanswered: Who should teach? Should an arts/humanities teacher also be a specialist? - or can a specialist be (or become) a generalist?

---

[31] See: ERIC print-out.

[32] "Guidelines: Preparation of Humanities Teachers K - 12" is available from Bryan Lindsay, NAHE Executive Secretary, Humanities Department, Converse College, Spartanburg, South Carolina 29301.

Also contact Howard Glaser-Kirschenbaum, National Humanistic Education Center (NHEC) Spring Street, Saratoga Springs, New York.

What courses should be offered? - in what sequence? - over how long a period? What is the job market? What about certification?[33]

ADULT/CONTINUING EDUCATION

Because of economic, social factors and other influences, more and more students are returning to school, a great number after an absence of many years. Some of these students have already completed one or more careers and are eagerly launched on another. One of the most exciting characteristics of these "mature students" is that, for the most part, they are returning to school because they are really interested in learning! - and not merely because they hope to "get a better job" or because "there wasn't any alternative." They are also characterized as a "tough constituency" and are less inclined than the younger student to tolerate passive, ineffectual teaching. There are some excellent college programs for the "mature adult," many of which utilize an internal/external degree option, and credit is available for life-experiences. The Extension Division of Cornell University has involved trade union program planners in developing arts and humanities courses especially for union personnel.[34] Museums, galleries and a number of high schools also offer adult/continuing education courses, often assisted by state arts and humanities councils.

---

[33] A survey of state departments of education on Certification for Teaching Humanities and Related Interdisciplinary Fields is available from Fred E. H. Schroeder and Cristine M. Levenduski, Humanities Program, College of Letters and Science, University of Minnesota, Duluth, Minnesota 55812.

[34] See: Exploring the Arts, Wertheimer.

More information needs to be assembled and disseminated concerning these courses and programs which address such questions as: How do they function? Are they funded? - how? Do presentational modes differ from "traditional" courses? Who teaches them? - administers them? Are they part of a degree program?

SECONDARY, POST-SECONDARY GENERAL EDUCATION

The question, "What are the humanities?" seems less pressing when we consider that educators are still in disagreement over the meaning of education! Should it be practical or idealistic? Should students be exposed to a career or to the liberal arts? According to Moses Koch, current educational reforms are attempting to free "undergraduate education from some of its traditional monolithic strictures. Those reforms are attempting to let the student answer those questions by allowing the student to be more responsible and accountable for his own education and for his own future."[35] Bernard Murchland of Ohio Wesleyan University suggests that we should return to the thinking of Alfred North Whitehead for the answer. Whitehead maintained that the only subject matter for education is "life in all of its manifestations"; that "education is the guidance of the individual towards a comprehension of the art of life; and by the art of life I mean the most complete achievement of varied activity expressing potentialities of that living creature in the face of its actual environment." Even if one agrees wholeheartedly with Professor Whitehead, certain questions persist: How can we attain this pragmatic-idealism? Can it be accomplished in general arts/humanities courses?- how? How much time should be allocated to liberal arts? - careers? Is it really possible to integrate the precepts of technology with those of the arts and humanities? . . . or perhaps we should scrap the precepts!?

---

[35] Moses S. Koch, President of Monroe Community College, Inauguration Address, May 2, 1974.

It would be presumptuous to imply that PROJECT: H. E. L. P. will attempt to solve these problems, or even begin to definitively address them. But merely to consider and ponder them is an indispensable first step towards their eventual resolution. And the ancient adage reminds us that "even the longest journey starts with but a single step." *

> Let it be admitted that the world's problems are many and wearing, and that the whirlpool runs fast. If we are to build a stable cultural structure above that which threatens to engulf us, . . . it will only be by flinging over the torrent a structure as taut and flexible as a spider's, a human society deeply self-concious and undeceived by the waters that race beneath it, a society more literate, more appreciative of human worth than any society that has previously existed. That is the sole prescription, not for survival - which is meaningless- but for a society worthy to survive.[36]

---

[36] Loren Eisely. The Firmament of Time, Atheneum, 1960.

*(-- and I am sure that someone will point out that - even the longest journey ends with but a single step!) Your thoughts, ideas and comments concerning Arts and Humanities: Perspectives will be greatly received.

Ira P. Schwarz, Fine Arts, State University of New York
College at Brockport, Brockport, New York 14420.

PROJECT: H.E.L.P. - -

RESOURCE, ADVISORY, AND CONTACT PERSONS

Adams, Phillip D.
Chm. Humanities Area
College of General Studies
Western Michigan University
Kalamazoo, Michigan 49008
NAHE Regional Resource Center

Ahola, Twilla Ann
Virginia Public School Dist. 706
Virginia, Minnesota 55792
Project HAVE

Aufdemberge, C.T.
Northern Arizona University
College of Creative Arts
Department of Humanities
Box 6031
Flagstaff, Arizona 86001

Bales, Jane
Manchester High School
North Manchester, Indiana 46962

Bart, Charles
Chm. Dept. Fine Arts
Arrowhead High School
Hartland, Wisconsin 53029

Berman, Len
Camden County Public Schools
2276 N. 43rd St.
Pennsauken, New Jersey 08110

Bolin, Mary Jane
400 West 119th St.
New York, New York 10027

Boushell, Vernon L.
1490 Girard Blvd.
Merritt Island, Florida 32952

Brians, Paul
Department of English
Washington State University
Pullman, Washington 99163

Brinkman, James M.
Professor of Music
Eastern Illinois University
Charleston, Illinois 61920

Britsch, Todd A.
Chm. Dept. of Humanities and
Comparative Literature
Brigham Young University
Provo, Utah 84602

Brodian, Laura
Dir. Arts in Education
Indiana Arts Commission
155 E. Market St. Suite 614
Indianapolis, Indiana 46204

Bunce, Jerrilee
State Education Dept.
Division of Humanities
Albany, New York 12234

Bush, Donald
Center for the Humanities
Arizona State University
Tempe, Arizona 85281
NAHE Regional Resource Center

Calisch, Richard
Elk Grove High School
Humanities Division
Elk Grove, Illinois 60007

Carr, Jack
Ed. Aesthetic Education
Dept. of Secondary Education
College of Education
University of Maryland
College Park, Maryland 20742

Clauss, William R.
State Education Dept.
Division of Humanities
Albany, New York 12234

Douglass, Susan
100 Luten Ave.
Staten Island, New York 10312

Engoren, Sampson Seymour
Eleven Holmes Place
Lynbrook, New York 11563

Frazier, Robert C.
Associate Professor of Humanities
Center for the Humanities
Arizona State University
Tempe, Arizona 85281

Frecly, Francis
41 Greeley Avenue
Sayville, New York 11782

Gleeson, James C.
370 E. Sharon Ave.
Cincinnati, Ohio 45246

Greenberg, Norman C.
Dean, College of General Studies
Professor of Anthropology and Social Science
Western Michigan University
Kalamazoo, Michigan 49008

Haggerty, Frank J.
History Dept.
Belmont High School
Belmont, Massachusetts 02178
Project VIEWPOINT

Harakas, Theodore
Asst. Professor of English
Baldwin-Wallace College
Berea, Ohio 44017

Harrington, Charles
Fine Arts Department
State College
Chadron, Nebraska 69337

Horlitzelle, Mrs. George K.
42 Glen Eagles Drive
St. Louis, Missouri 63124

Hunt, Tim
Northern Arizona University
Box 6031
Flagstaff, Arizona 86001

Idleson, Joyce
11 Riverside Drive
New York, New York 10023

Jahn, Ray
Stephens College
Columbia, Missouri 65201

Karel, Leon C.
Northeast Missouri State Univ.
Kirksville, Missouri 63501
Director: Humanities Consultative Service

Koch, Moses S.
President, Monroe Community College
Rochester, New York 14620

Kohler, Alfred D.
Woodbridge Township School Dist.
Indiana Avenue
Isilin, New Jersey 08830
Director: Project MOPPET

Kramer, Herb
Chm. Art Department
4 Atwood Road
Plainview, New York 11803

Lamm, Robert C.
Dir. Center for the Humanities
Arizona State University
Tempe, Arizona 85281

Larson, Robert
4 Longwood Drive
Shalimar, Florida 32579

Lenz, Elinor
Project Director, Creative Program Resources
University of California, Los Angeles
University Extension,
Los Angeles, California 90024

Lindsay, Bryan
Humanities Department
Converse College
Spartanburg, South Carolina 2930

Locke, Mary
Educational Opportunity Center
120 Franklin St.
Rochester, New York 14604

Lok, Walter
Chm., Dept. of Allied Arts
University of Sourthern Mississippi
Southern Station
Hattiesburg, Mississippi 39401

Long, Newell H.
Indiana University
Bloomington, Indiana 47401

Mansure, Arthur
Northern Arizona University
Box 6031
Flagstaff, Arizona 86001

Marantz, Clint
Board of Cooperative Educational Services (BOCES)
First Supervisory Dist., Suffolk County
215 Old Riverhead Road
Westhampton Beach, New York 11978

Mehl, James
Asst. Professor of Humanities
Missouri Western State College
4325 Downs Drive
St. Joseph, Missouri 64507

Mersand, Joseph
Somerset, No. C-45, Century Village
West Palm Beach, Florida 33409

Mesler, James L.
Administrative Associate
New York City Department of Cultural Affairs
21-21 30 Rd.
Astoria, New York 11102

Mohan, Roberta
Fine Arts Director
Wayne County Public Schools
Administration Bldg.
428 W. Liberty St.
Wooster, Ohio 44691

Morton, Donald E.
Syracuse University
Humanities Doctoral Program
416 Hall of Languages
Syracuse, New York 13210

Motycka, Arthur
Coordinator of Graduate Studies
University of Rhode Island
Kingston, Rhode Island 02881

Nagengast, Margaret
Port Jefferson Elementary School
Port Jefferson, New York 11797

Neaderhiser, George R.
Music Education Specialist
Kansas State Dept. of Educ.
Education Building
Topeka, Kansas 66612

Newell, Paul A.
72 McFadden Rd., R.D. 2
Apalachin, New York 12732

Noble, Candace
Coordinator, Foreign Language, Bilingual Educ. & Fine Arts
State of Wyoming, Dept. of Educ.
State Office Bldg. West
Cheyenne, Wyoming 82002

Potts, John
4350 Harlem Road
Snyder, New York 14226

Powers, Carolee (Mrs.
159 Brooklawn Drive
Rochester, New York 14618

Oppriecht, Rodney
Hwy. 95
Fountain City, Wisconsin 54629

Ramaker, James
Wells Public Schools
Wells, Minnesota 56097
PACE (Projects to Advance Creativity in Education)

Revicki, Robert
Program Advisor, Fine Arts
Div. of Arts & Humanities
Bureau of Curriculum Services
Dept. of Education
Box 911
Harrisburg, Pennsylvania 17126

Ringstad, Glenn
Chairman, Humanities
Moorhead State University
Moorhead, Minnesota 56560

Ritsch, Frederick
Humanities Department
Converse College
Spartanburg, South Carolina 29301

Rogers, R. Virginia
Education Coordinator
Alliance for Arts Education
John F. Kennedy Center
Washington, D.C. 20566

Rooker, James
Music Education Dept.
Silver-Burdett Co.
34 Lakewood Drive
Mountain Lakes, New Jersey 07046

Rose, Kent A.
4708 Aberdeen St.
San Diego, California 92117

Safran, Herbert
6 Sevilla Drive
Elnora, New York 12065

Sanders, Scott
Director, Arts in Education Div.
South Carolina Arts Commission
Boylson House
829 Richland St.
Columbia, South Carolina 29201

Scholl, Sharon
Box 175
Jacksonville University
Jacksonville, Florida 32211

Schwartz, Norman
Principal, Syosset Cent. School Dist.
Pell Lane
Syosset, New York 11791

Shetler, Donald J.
Eastman School of Music
26 Gibbs Street
Rochester, New York 14604

Smith, Ralph A.
Editor The Journal of Aesthetic Educ.
Professor of Cultural & Education Policy
Bureau of Educational Research
College of Education
University of Illinois
Urbana, Illinois 61801

Smith, Robert
Associate Professor
Morgan State University
Baltimore, Maryland 21239

Stoddard, Elaine D.
Coordinator: Reciprocol Learning as Program Enrichment for Gifted/Talented
City School District
108 Brandywine Ave.
Schenectady, New York 12307

Sutte, John A.
Chm. Humanities Department
Hamilton Joint School Dist. No. 16
W220-N6151 Town Line Road
Sussex, Wisconsin 53089

Tousley, Mary
82 Humboldt Pkwy.
Buffalo, New York 14214

Trupia, Charles J.
State Education Dept.
Division of Humanities
Albany, New York 12234

Turner, Robert
Chm. Department of Fine Arts
School of the Arts
University of Northern Colorado
Greeley, Colorado 80631

Von Drasek, Paul
515½ Belgrade
North Mankato, Minnesota 56001

Wilson, Joseph
Chm. Liberal Arts Studies Dept.
Anna Maria College
Paxton, Massachusetts 01602

Wood, Clara
1011 Villa Nueva
El Cerrito, California 94530

Woodruff, Margaret F.
1907 Margaret Land
De Kalb, Illinois 60115

Worcester, Roberta
Maple Ridge Farm
Rt. #1 Box 126
Willard, Ohio 44890

Yocum, Rex
Music Administrator
School Administration Bldg.
Cheyenne, Wyoming 82001

II. THE STATE OF THE ARTS AND HUMANITIES:

PERSONAL PERSPECTIVES

The theme of this first issue of PERSPECTIVES is concerned with an overview of arts and humanities education. The compiler has invited a number of educators to select a particular aspect of this broad area and to comment about it. This section contains twenty-three such statements. The contributors are representative of many facets of the entire domain and the expression of their individual, "personal view or perspective" is invaluable in comprehending the present state of the arts and humanities.

Reader's comments are welcomed.

(1) Ralph Smith discusses "a theory of aesthetic education."

Ralph A. Smith
Professor of Cultural and Educational Policy
University of Illinois at Urbana-Champaign

REFLECTIVE PERCIPIENCE: A PERSONAL VIEW OF AESTHETIC EDUCATION

I suggest that a theory of aesthetic education feature the following four components: *reflective percipience* as the principal goal and dispositional outcome of aesthetic education; *art criticism* as a source of techniques for deriving a method of teaching; worthwhile *works of art* as the primary objects of instruction; and *meaningful learning* as the central concept of a learning theory appropriate for aesthetic education.[1] I cannot, of course, do justice to all of these components here, but I will at least indicate how reflective percipience, art criticism, works of art, and meaningful learning are interrelated.[2] Only the notion of meaningful learning will receive somewhat extended treatment. Beginning first with works of art.

1. *Works of Art*. In the current climate of opinion anyone recommending the classroom use of worthwhile works of art should be prepared for certain reactions. An emphasis on artworks may be thought to betray dogmatic answers to the questions "What is a work of art?" or "What is art?" Wittgenstein and his followers have told us that these are the wrong questions to ask as they encourage a fruitless quest for a real or true definition of art based on some alleged common essence of all things called works of art.[3] But there is an alternative to this supposedly pointless effort, and that is to offer a programmatic definition of "work of art." A programmatic definition invites attention to features and characteristics of works of art which are considered important for a given purpose.[4]

I shall thus understand by "work of art" a humanly-made object with sufficient aesthetic value to induce and sustain in a beholder an aesthetic experience of high magnitude. Whether this definition proves to be persuasive, that is, whether it is accepted as workable for building a theory of aesthetic education, depends in part on how its terms are understood, especially the notions of aesthetic experience and aesthetic value. Before proceeding, however, I should point out that a definition of "work of art" does not commit one to a definition of everything that can be meant by the term "art." We are free to believe that the idea of art implies more than works of art; it can also encompass the materials, methods, perceptions, feelings, and ideas with the aid of which artists create works of art.

Secondly, it might be objected that making aesthetic value central to a definition of work of art demeans the moral and cognitive values of art. Again, the definition proposed does not deny that art can have cognitive and moral value. Indeed, it would be highly desirable to take such values into account when selecting artworks for classroom use. Moral and cognitive values, however, are incidental to an object's being a work of art, they are not definitive of it.

A third objection may be directed against works of art as privileged objects. Consistent with the contemporary animus against high culture, the classroom use of worthwhile art may be condemned as elitism. After all, it might be said, aesthetic value also resides in ordinary objects and in the general environment, and thus pupils could be initiated into the aesthetic realm through things they already know and like. Fortunately, this controversy can be sidestepped here. The use of works of art in aesthetic education can be justified on the basis of their pedagogical utility; which is to say that works of art tend to possess aesthetic value in greater concentrations than anything else and are thus effective objects for training reflective percipience. We need not, in other words, claim superiority for them on any other grounds.

2. Reflective Percipience. Three questions are to be addressed under this rubric: a) What is the meaning of reflective percipience? b) What are the objects of reflective percipience (since percipience implies an object of some kind)? c) What is reflective percipience for (since, as an educational objective, reflective percipience needs to be justified)?

The term "percipience" is taken from the writings of the British aesthetician Harold Osborne, for many years the editor of the British Journal of Aesthetics and author of The Art of Appreciation.[5] As the word percipience derives from perception and its cognates, it is well to characterize the approach to aesthetic education I am proposing as a perceptual approach; perceptual, that is, as distinct from affective approaches which concentrate on feeling, and from cognitive approaches which concentrate on the knowledge afforded by art, or on the propositional claims believed to be contained in works of art.[6] Percipience, then, implies attention to perceptual properties; it has to do with looking and, in the case of music, with listening. The adjective "reflective" is meant to suggest two things. First, it intimates a contemplative attitude in the percipient. Secondly, and more importantly, "reflective" is contrasted to crude, unshaped response. Reflective percipience is thus something that is acquired or attained; it is a trained skill or capability. Given appropriate aesthetic education, it is also within the ability of practically all persons. In addition to being a trained skill and an attainment, reflective percipience is also a disposition, that is, an inclination to seek out appropriate occasions for the exercise of the skill. What this means will, I hope, become clear presently.

Assuming then that reflective percipience implies the use of perceptual skills, what are such skills to be practiced on? What are their proper objects? Works of art is the answer which has been given to this question. But it is now necessary to refine the conception of a work of art. I take a work of art, i.e., the product of artistic creation, to be a bounded object specially framed for perception. Within this frame percipience seeks to discriminate and discern a catalogue of aspects that go under different names in different aesthetic theories. To mention just a few: there are the particular elements of artworks and their internal relations; there is form with its contrasts and similarities, serial order, and stratified design; there is unity, that is, a complex unity characterizing the whole; and finally there are what Monroe C. Beardsley calls local and regional qualities and what Harold Osborne simply calls aesthetic qualities, especially those we describe metaphorically with terms such as vital, graceful, dignified,

41

placid, witty, ironical, and others.[7] The point is this: works of art offer a complex array of aspects and qualities interesting to perception.[8] Because of this a person's ability to perceive them is cultivated only gradually and under guidance; reflective percipience is thus an achievement presupposing formal instruction. Furthermore, works of art being what they are--complex, multilayered, and challenging--they are also the objects best suited to develop percipience to its fullest.

Thus far I have indicated the more objective aspects of reflective percipience, that is, perception and its object, or percipience brought to bear on the object itself. But why should pupils learn to perceive works of art? What is gained in the transaction between a percipient and a work of art? What peculiar benefits accrue?

Although this question might occur to anyone, it occurs insistently to educational theorists who are obliged to show how educational programs enrich and enlarge the lives of pupils. To do this for an aesthetic education program with reflective percipience as its goal, it need only be recalled that works of art are objects with a considerable degree of aesthetic value. And such aesthetic value as works of art possess they have by virtue of their peculiar aspects and qualities. Furthermore, since it is precisely these aspects and qualities that percipience seeks to apprehend, it is obvious that reflective percipience is prerequisite to unlocking aesthetic value. And this is really all the educational justification that is needed. By teaching pupils how to be percipient, we are teaching them how to experience or actualize aesthetic value, one of the important values of human life.

To repeat, I have differentiated between the skills of reflective percipience and their exercise on complex works of art; and I have now indicated the end toward which this is done--the experience of aesthetic value.

Value experiences, however, often have an emotional or hedonic tone. An object exhibiting aesthetic value tends to be prized, and the experience of prizing can be gratifying and enjoyable. Thus we may say that reflective percipience is exercised on works of art in anticipation of achieving aesthetic gratification. And this awareness highlights the subjective aspect of transactions with works of art, that is, what commerce with a work of art feels like. Let me now say further that the transaction with a work of art in its objective phase--i.e., reflective percipience brought to bear on a work of art--together with its subjective phase--i.e., the resultant gratification--is what may be called an aesthetic experience.

This is said in full awareness of the risks involved in doing so, just as there is risk of giving offense in speaking about aesthetic value and aesthetic quality. Who might the offended parties be? One view holds that inasmuch as the term aesthetic is a technical term of philosophic analysis, it should not be used outside technical contexts of discourse. Another view holds that since the term aesthetic denotes no special perceptual faculty, attitude, or identifiably different kind of experience, the word is useless and misleading.[9] I reject both of these views. The word aesthetic has entered ordinary educated speech where it has acquired something of an established usage. The nonexistence of an aesthetic attitude or a special mode of aesthetic perception is a more serious objection, but as it arises in the frontline skirmishes of philosophy of art, it is also inconclusive.

There are as many, if not more, defenders of the idea of the aesthetic as there are critics. And so I go on using the word, mindful, however, to use it carefully.

Not only do many aestheticians continue to speak about aesthetic experience, they have also supplied a phenomenology of it. Aesthetic experience, i.e., its subjective aspects, is said to have a high degree of unity in comparison with ordinary experiences; it feels unusually coherent and complete. Its various sensations and mental activities not only seem to fit together and succeed each other with continuity, they also mark themselves off from antecedent, contemporaneous, and future events. Not only is aesthetic experience intrinsically gratifying, its peculiar tone may linger after the experience itself has ended. The American philosopher John Dewey thought so highly of aesthetic experience that he recommended it as an ideal for all experience. All of this is mentioned primarily to justify a claim made in behalf of reflective percipience: that percipience can be thought of as a disposition as well as a skill. Aesthetic experiences being gratifying, there is reason to hope that pupils, having acquired the prerequisite perceptual skills, will be inclined and disposed to seek out such experiences.

3. Art Criticism. A connection may now be established with a third component of aesthetic education, which is to say art criticism as a paradigm for instructional method. This is really quite simple. We have brought pupils and worthwhile artworks together so that pupils may learn to perceive appropriately and with discrimination. Such learning can only be initiated and kept going if teachers and pupils talk about the works in question, if they point out to each other relevant aesthetic aspects and qualities and compare and correct their impressions. And art criticism is the best available model for this kind of discourse.

Criticism, of course, is not to be understood as something necessarily negative; it is, moreover, quite open to study in the activities of critics themselves and in the body of reasoned belief that has reflected on critical practice and formulated its principles. As an example of the latter I recommend Monroe C. Beardsley's analysis of critical statements in his Aesthetics: Problems in the Philosophy of Criticism,[10] the most systematic and persuasive discussion of criticism I know of for pedagogical purposes.

To begin with Beardsley collected typical critical statements and sorted them under three rubrics: cognitive, moral, and aesthetic. Of these, only aesthetic statements are about the work of art as art and are therefore the ones of immediate interest here. Although critical statements listed under the aesthetic rubric refer to the work of art, they do not necessarily refer to its perceptual qualities. Some statements, for example, may refer to the work's origins or antecedents, and these Beardsley calls genetic statements. Others are about the work's effects on percipients, about the feelings and responses it arouses, and these are called affective statements. Finally, there are statements about the characteristics of the work of art itself, and these are called objective statements, that is, they are statements directed to the object, not to its antecedents or to its effects. Objective aesthetic statements are, of course, the most important ones in classroom discourse aimed at the training of percipience. Doubtless some examples would give this brief discussion some concreteness, but my purpose here is not an extensive analysis of criticism; it is merely to indicate that the literature of aesthetics provides schemata which teachers can adapt to their purposes.

A bit more about criticism is, however, in order. Beardsley also calls critical statements reasons because critics use them as reasons in supporting their critical judgments. In this particular role, critical reasons can be classified into three categories: they may support judgments about a work's unity, judgments about its complexity, and judgments about its dramatic intensity. In short, Beardsley's investigation of critical statements yields a classification of critical reasons which, in turn, supplies criteria or canons of critical judgment: the canons of unity, complexity, and dramatic intensity.

The fact that criticism consists of descriptive and interpretive statements as well as of critical evaluations of a work's worth or goodness makes it useful for pedagogical purposes to distinguish between exploratory criticism and argumentative criticism.[11] Exploratory criticism consists of perceptual probes the purpose of which is to survey in a relevant way the work as it appears to be. Competence in exploratory criticism would entail some proficiency in describing, analyzing, characterizing, and interpreting, although the degree of proficiency one could expect would depend on the age and experience of pupils. Argumentative criticism would provide practice in making and defending evaluative judgments. Competence would involve demonstrating an ability to distinguish different sorts of judgments and to explain the grounds on which particular judgments are made.

I am aware that an emphasis on disciplined discourse as the dominant method in aesthetic education will not meet with universal approval. Reason and analysis, it will be said, are alien to aesthetic experience as they get in the way of aesthetic gratification and stultify emotional response. These misgivings are, I think, ill-founded. As our first text on the matter we may refer to David Hume who said that "In many orders of beauty, particularly those of the fine arts, it is requisite to employ much reasoning in order to feel the proper sentiment, and a false relish may frequently be corrected by argument and reflection."[12] This provides underpinning for the belief that in aesthetic experience reason and feeling consort to good advantage and gives a foundation to the plea for competence in argumentative criticism. And here is what the late American literary critic Lionel Trilling had to say about the relation between cognitive activity and the affective life. "The fear," writes Trilling, "that the affective life will be desiccated and made less sincere and authentic by cognitive activity is groundless. William Wordsworth is a legendary defender of the truth and beneficence of the emotions and here is Wordsworth's view of the concord, we might say the continuity, between the affective and the cognitive: 'Our continued influxes of feeling are modified and directed by our thoughts, which are indeed the representatives of all our past feelings.'"[13]

4. Meaningful Learning. A few words first on the relationship between knowledge and perception. Most cognitive learning results from visual or auditory input. Or, to put it differently, what is perceived through the senses is processed into cognitive knowledge, at least in ordinary experience. Aesthetic experience is different, however, in that it does not utilize percepts to generate knowledge. Instead, aesthetic experience seeks to discriminate percepts or perceptual qualities in order to relish them for their own sake. This was alluded to earlier when it was said that aesthetic experience is in the here-and-now, is bracketed from other concerns, and is enjoyed intrinsically rather than for the sake of what it leads to--knowledge, for instance; or for the sake of what it enables us to do--for example, to cope with the environment. But even though aesthetic experiences distinguish themselves from ordinary experiences in this very important respect,

they nonetheless depend on perception; in fact aesthetic experiences are perceptual experiences par excellence. And percepts, irrespective of their function in experience, whether, for example, they are used cognitively or aesthetically, depend on knowledge, where "knowledge" implies everything an individual has experienced and has come to know. One writer, Joseph D. Novak, has put the matter this way: "For healthy persons, by far the most important determinant of what is seen or heard is the individual's experience history."[14] In short, aesthetic experience, being perceptual experience, depends on past knowledge in the way all perception does.

But a relationship between reflective percipience and knowledge understood as an individual's entire experiential background is too vague and general to qualify as a learning theory for aesthetic education. Hence another approach must be tried. For purposes of educational theory generally, learning is, I think, most usefully thought of as the learning of concepts, since concepts are what we know and think with. The question thus becomes, How can aesthetic education, as I have described it, accommodate itself to the idea of concept learning? First, some recapitulation. Recall that reflective percipience is the goal of aesthetic education and that reflective percipience is both, a disposition to seek out promising works of art and a perceptual skill with which to probe the object's aesthetically relevant aspects and qualities in order that the object's aesthetic value may be experienced. Recall also that this skill can be acquired through guided classroom practice using worthwhile works of art and a form of critical discourse best suited to point out, discuss, and assess the aesthetic qualities of artworks. Art criticism, however, makes consistent and prominent use of aesthetic and critical concepts. Therefore, a theory of learning that emphasizes concept learning can be used in aesthetic instruction to lend direction to the efforts of teachers.

While I have always assumed that teaching basic ideas was the proper business of formal instruction, I was pleased to discover a most persuasive reinforcement of this conviction in Novak's A Theory of Education. Novak discusses and highly recommends the work of David Ausubel which, Novak claims, allows the integration of many observations about learning into a single, coherent system. I rather imagine, given the dominating influence of Piaget, that few know the name Ausubel, a situation that may change, however, in view of Ausubel's recent recognition by the American Psychological Association and Novak's lucid explanation and application of the ideas contained in Ausubel's Educational Psychology: A Cognitive View,[15] a second edition of which has been published with Novak and Helen Hanesian as coauthors.

What is most distinctive about Ausubel's theory of learning is its reliance on a theoretical construct--the idea of a conceptual framework, cognitive structure, or conceptual hierarchy--which makes assumptions about things interior to the learner. This, of course, places Ausubel's thinking in opposition to behaviorist views, or what Novak calls "peripheralist" theories, presumably because such theories refuse to consider anything beneath the periphery of observable behavior and measurable response.

To repeat, Ausubel assumes that persons possess a cognitive structure that represents a framework of hierarchically organized concepts which are the individual's representations of sensory experience. Meaningful learning is the process by which new information is related to an existing relevant concept in the individual's cognitive structure. Because new elements are assimilated to an existing structure, Ausubel's theory is also known as an assimilation theory of learning. Assimilation occurs when a new item is ordered to, or subsumed under, a relevant concept in cognitive structure, which is why Ausubel uses the expression "subsuming concepts" or subsumers for the concepts making up a person's cognitive structure.

The educational significance of Ausubel's notion of cognitive structure lies in the evolutionary nature of that structure: the assimilation process is an interactive process of mutual modification between the old and the new. As a new item of information links up with a relevant subsumer, the subsumer itself undergoes some change; it becomes more differentiated in terms of detail and specificity. The subsumer, in other words, becomes better able to assimilate still further information. At the same time information which had already been stored also becomes somewhat modified. Because of the subtle changes which occur when items are learned meaningfully, the items themselves are seldom retrieved in precisely the form in which they were learned. Furthermore, with the progressive differentiation of the subsumers, new linkages between these concepts are established. In what is called superordinate learning, previously learned concepts are recognized as elements of larger, more inclusive concepts. The details of meaningful learning, however, need not detain us. The important point is that through meaningful learning pupils acquire new information and, due to the simultaneous evolution of their conceptual frameworks, are also increasing their capacity for more learning.

Differentiation of a person's conceptual framework does not occur with rote learning, for in such learning relevant subsumers do not exist in cognitive structure. Items learned by rote are stored in an arbitrary manner and are usually soon forgotten.

How do individuals acquire concepts? Very young children do it primarily through concept formation. That is, the young child generates concepts through the testing of hypotheses and by generalizing from specific instances. By school age children can be presumed to have a cognitive framework adequate for beginning reception learning, which is another name for the assimilation and differentiation of concepts.

It is important to emphasize that Ausubel assigns concept formation and discovery learning to the very early years of childhood, though of course some of it does occur later on as well. As Novak explains, this view of the role of concept formation is in contrast to the ideas which characterized certain curriculum reform efforts in the United States during the 1960s. The sixties displayed a marked concern for the improvement of mathematics and science teaching, a concern that stressed mastery of the structures of disciplines via the learning of key concepts and principles (which sounds similar to concept learning). The difference is that in the sixties stress was placed on discovery methods or inquiry learning as the way to learn concepts.[16] In Ausubel's theory, by contrast, meaningful learning does not depend on where the concept comes from--that is, whether the pupil discovers it or whether it is presented to him--but on how it is received into the pupil's cognitive structure.

Of course, concepts are not merely presented by teachers with the expectation that they will somehow take root in cognitive structure. Care must be taken to ensure that appropriate linkages between new items and cognitive frameworks are established. Concepts, it might be said, are not caught but taught, and that requires painstaking preparation for learning.

An aid in such preparation are what Ausubel calls advance organizers through which students are to be introduced to new information. Advance organizers are the more general and inclusive concepts of a discipline or area of study. They are more abstract than the learning material they introduce and possess greater explanatory power and integrative capacity. They are thus aptly called "cognitive bridges" as it is the principal function of the organizers to bridge the gap between what the learner knows and what is required before he can successfully learn new items. In preparing for teaching in any subject area, then, teachers must first discover those concepts which have potential for functioning as advance organizers. Furthermore, they must devise strategies for making explicit the relationship between the advance organizers and what pupils already know, as well as the relationships between the concepts the organizers introduce. That is, in Ausubel's view it is not necessary to rely on pupils' discovering these connections for themselves.

If aesthetic education as I have talked about it were viewed under Ausubel's theory of meaningful learning, certain problems would obviously have to be researched. A survey of aesthetic and critical concepts would have to be undertaken, concepts, that is, by which we identify aesthetic qualities in the various art forms and the phases of criticism such as analysis, interpretaton, and evaluation. Then those concepts suitable as advance organizers should be identified and the rest arranged in a way that would make relationships and connections explicit. Of course even the most wisely chosen advance organizers could not initiate meaningful learning in the absence of at least a few relevant subsumers with which they may link up. Consequently, before an aesthetic education program can be initiated, efforts should be made to gain some idea of the type and extent of relevant subsumers already present in the target population. Some work along these lines has been done by educational researchers interested to know whether there are stages of aesthetic development comparable to Piaget's stages of cognitive development. This research into aesthetic development has shown that at certain ages children tend either not to possess or to be unable to use properly certain fairly basic aesthetic concepts.[17] This confirms a common sense assumption that aesthetic education programs of the kind I am recommending are not for the early years of schooling and have to await a modest degree of mental maturation. Or, to put it in the language of Ausubel's learning theory: the teaching of critical discourse about works of art should probably be deferred until a reasonable number of relevant subsumers have become available in the cognitive structure of students. But while aesthetic education may thus depend on a state of mental readiness, it need not be put off until "readiness" in another sense has occurred, that is, until students want it of their own accord and are "motivated" toward it. Here I quote Ausubel on the subject of motivation:

> The causal relationship between motivation and learning is typically reciprocal rather than unidirectional. Both for this reason, and because motivation is not an indispensable condition of learning, it is unnecessary to postpone learning activities until appropriate interests and motivations have been developed. Frequently, the best way of teaching an unmotivated student is to ignore his motivational state for the time being, and to concentrate on teaching him as effectively as possible. Some degree of learning will ensue in any case, despite the lack of motivation; and from the initial satisfaction of learning he will, hopefully, develop

> the motivation to learn more. In some circumstances, therefore, the most appropriate way of arousing motivation to learning is to focus on the cognitive rather than on the motivational aspect of learning, and to rely on the motivation that is developed from successful educational achievement to energize further learning.[18]

There is one final aspect of Ausubel's theory of learning worth mentioning because it can help correct some misconceptions about what constitutes success in schooling and, more to the point, because it adds a new facet to the justification of aesthetic education. I allude to Ausubel's notion of meaningful forgetting. It is often held that schooling has done its job when pupils can replicate what they have learned in precisely the way it was learned. I have indicated that this is not likely to happen in the case of meaningful learning. Conversely, a person's ability to replicate knowledge is not necessarily proof of his having learned something meaningfully. Still, the belief persists that something learned in school which cannot be recalled later in life was a waste of time to begin with. But this belief can be questioned.

First of all, meaningful learning is a good hedge against forgetting in any case since items learned meaningfully are usually retained much longer. However, the conscious retrieval of subordinate elements or concepts is not possible indefinitely; there comes a time when they too may be lost to memory. Lost, but not completely obliterated. Recall that when an item is learned meaningfully, it modifies a subsumer, expanding its ability to assimilate further information; and it also changes the nature of the stored information. These modifications, according to Ausubel, seem to be quite permanent. This means that even if some item is no longer remembered, the subsumer that had originally assimilated this item retains the greater differentiation it received at the time meaningful learning took place. This residual effect continues to give the subsumer greater flexibility in assimilating further items. Also, those concepts that are still retrievable increasingly take on the characteristics of the more general subsuming concepts. To put it more simply: since in meaningful learning the acquisition of new information also expands the capacity of the cognitive structure for further learning, that expanded capacity tends to remain even after particular items have been forgotten. Clearly, then, the person who once studied a subject meaningfully but can no longer remember its details is not in the same position as the person who never learned that information in the first place. Schooling was not and is not necessarily for naught.

To return to aesthetic education. Why, it might be asked, should pupils become competent in critical discourse when very few of them will replicate these skills later in life by becoming art critics? And why should pupils be required to learn a good many aesthetic concepts and their proper applications, most of which will be forgotten anyway? After all, it might be objected further, aesthetically educated commerce with works of art, or what we call aesthetic experience, does not consist of elaborate interior dialogue using critical and aesthetic concepts. All of this can be granted. Still, recall the earlier assertion that concepts guide perception, that people's knowledge and experience determine what they are able to see and hear. Thus by instructing pupils in the discipline of critical discourse, by ensuring that they learn aesthetic concepts in a meaningful way, we are doing the best we can to help pupils develop the finely differentiated conceptual framework which will make their future aesthetic encounters more informed and more perceptive. We are providing them with an instrument or means that will continue to serve them in their quest for aesthetic value experience even though they may not use this instrument in the way they acquired it.

In concluding, I will briefly compare a perceptual approach to aesthetic education with some other views. Since I have assigned a prominent place to meaningful learning, I would obviously be ill at ease with any approach displaying kinship with the opposing camp, that is, with learning theories derived from behaviorist psychologies. Behaviorism, at least in the United States, has been interpreted as sanctioning the behavioral objectives movement in education. This movement sees schooling in terms of industrial-like efficiency with insistence on mathematically represented inputs and outputs and on breaking down teaching and learning into a series of minute steps, specified in terms of overt, measurable behaviors. Several states have legislated this approach, ostensibly to make teachers accountable for what they do. This means that to survive, teachers of art must specify the behavioral objectives which supposedly lead to aesthetic learning. Of course, very few people know how to write behavioral objectives, so teachers and schools must purchase them from consulting firms.[19]

Those fond of classifying positions would hasten to call the approach to aesthetic education I have recommended "cognitivist," and indeed so far as its learning theory goes, this would be correct. It is misleading, however, so far as the emphasis on percipience is concerned, for in this respect percipience is contrasted to one sense of "cognitive." Still, I would not make common cause with the "affectivists" or the exponents of "affective education," even though my approach does take into account affect or feeling. I am disinclined toward the affective label because of my views on what constitutes a proper response to art. On the whole it is better, I think, to abandon the cognitive/affective terminology and to stay with the perceptual.

Finally, I see little incompatibility between what I have said and what is done in many arts education programs during the preschool and primary years. It will be recalled that, according to Ausubel, very young children acquire concepts inductively, that is, by generalizing from practical experience. Hence, constructive and performing activities, whatever other roles they may play in the lives of young children, provide excellent opportunities for forming certain basic concepts on which more formal aesthetic education programs can build. It might well be, however, that if teachers of very young children were to understand what they do in terms of trying to bring about meaningful learning, they might do things a bit differently.

Notes

1. The best brief introduction to the status and function of the arts in contemporary society is Jacques Barzun's The Use and Abuse of Art (Princeton: Princeton University Press, 1974).

2. Some of the ideas in this paper were first explored in my "The 'New' Appreciation of Art," in Papers on Educational Reform, Vol. IV (LaSalle, Ill.: Open Court Publishing Co., 1974).

3. Morris Weitz, "The Role of Theory in Aesthetics," Journal of Aesthetics and Art Criticism, Vol. 15, No. 1 (September 1956). Also see Weitz's recent The Opening Mind (Chicago: University of Chicago Press, 1977) for further discussion of art as an open concept.

4. For a discussion of definition, including programmatic definition, see Israel Scheffler, The Language of Education (Springfield, Ill.: Charles C. Thomas Pub., 1960), Chap. 1

5. See chapter two of Osborne's The Art of Appreciation (New York: Oxford University Press, 1970) for a discussion of appreciation as percipience.

6. For another perceptual approach to aesthetic education with somewhat different accents and emphases, see Harry S. Broudy, Enlightened Cherishing: An Essay on Aesthetic Education (Urbana: University of Illinois Press, 1972).

7. In this discussion I draw heavily on Osborne's account of percipience and aesthetic qualities in The Art of Appreciation, op. cit., and on Monroe C. Beardsley's "Aesthetic Theory and Educational Theory," in R. Smith, ed., Aesthetic Concepts and Education (Urbana: University of Illinois Press, 1970) and his "The Aesthetic Point of View," in Perspectives in Education, Religion, and the Arts, eds. H. E. Kiefer and M. K. Munitz (Albany: State University of New York Press, 1970).

8. Cf. D. W. Gotshalk, "Aesthetic Education as a Domain," in Aesthetics and Problems of Education, ed. Ralph A. Smith (Urbana: University of Illinois Press, 1971).

9. Cf. George Dickie, Aesthetics: An Introduction (Indianapolis, Ind.: Bobbs-Merrill Co., 1971), Chap. 5

10. New York: Harcourt, Brace and Co., 1958. Cf. Beardsley's "The Classification of Critical Reasons," in Aesthetics and Problems of Education, op. cit.

11. Cf. Ralph A. Smith, "Teaching Aesthetic Criticism in the Schools," Journal of Aesthetic Education, Vol. 7, No. 1 (January 1973). Also "The Artworld and Aesthetic Skills: A Context for Research and Development" (with C. M. Smith), Journal of Aesthetic Education, Vol. 11, No. 2 (April 1977).

12. From H. D. Aiken, ed., Hume's Moral and Political Philosophy (New York: Hafner Pub. Co., 1948), p. 178.

13. Lionel Trilling, ed., *Literary Criticism: An Introductory Reader* (New York: Holt, Rinehart and Winston, 1970), p. x.

14. *A Theory of Education* (Ithaca: Cornell University Press, 1977).

15. New York: Holt, Rinehart and Winston, Inc., 1968. Also David P. Ausubel, Joseph D. Novak, and Helen Hanesian, *Educational Psychology: A Cognitive View*, 2nd ed. (New York: Holt, Rinehart and Winston, 1978).

16. The influential work in this regard was, of course, Jerome Bruner's *The Process of Education* (Cambridge: Harvard University Press, 1960).

17. Cf. Michael Parsons, Marilyn Johnston, and Robert Durham, "Developmental Stages in Children's Aesthetic Responses, "*Journal of Aesthetic Education*," Vol. 12, No. 1 (January 1978). Also see the relevant publications of Harvard Project Zero.

18. Ausubel, *Educational Psychology: A Cognitive View,* pp. 365-66.

19. My reaction to the behavioral objectives movement in education, which I take to be part of the PPBS movement in education (i.e.,Planning, Programming, Budgeting, Systems), is contained in Ralph A. Smith, ed., *Regaining Educational Leadership: Critical Essays on PBTE/CBTE, Behavioral Objectives, and Accountability* (New York: John Wiley, 1975).

(2) James Mesler:

". . . the state of humanities is disarray, or at least those educators in that discipline are in such a state."

James L. Mesler
Administrative Associate
New York City Department
of Cultural Affairs

THE STATE OF THE ARTS AND HUMANITIES:

A PERSONAL PERSPECTIVE

Though I must admit to difficulty in addressing both the arts and humanities together for the purposes of this little essay, the unique relationship between the two is clear. For efficiency, I will employ only the word "humanities" with the *caveat* that very much of what I say concerning the humanities also applies, I feel, to the state of the arts.

In a word, the state of the humanities is disarray, or at least those educators in that discipline are in such a state. The principal difficulty seems to be that of definition. The dictionary entry for "humanities" being generally set aside as insufficient, it now appears *au rigeur* for most interested instructors to proceed in their teaching on their own private assumptions about the discipline. This is understandable since the field is, to be honest, rather open. Yet since so much patent claptrap emanates from people who ought to know better about this field of thought, one wonders if it is not a little premature to establish many of these Humanities Departments, graduate degrees, high school programs and other such academic *imperia*. Ought we not have a better idea of what we are talking about before we assume to pass it on to our students? Ought there not be some kind of consensus from which to proceed? I find a lack of these things.

It is not the presence of disagreement which disturbs me, but rather the insufficiency of intellectually responsible efforts to resolve disagreement. It is highly disturbing to hear that a holder of a doctorate (who shall remain unidentified) defines the humanities as the study of how to live the good material life. But it is more disturbing still to witness practicing humanities teachers, who should know something about the communication of complex thought, engaging in a semantic argument about the definition of "humanities".

I do not disregard the importance of definition in the field. A field which can be anything is nothing. However, the process of delving deeper in order to discover the essence of those many things we label "humanities" seems often to be carried on without benefit of an essential skill embedded in the very fabric of the discipline: the ability to relate seemingly unrelated things, to find the common denominators. While one educator will include the sciences in his definition and another will not, while one proposes a tautology with the arts and another takes a sociological view, many may not be teaching the humanities at all because they have missed the common elements which underlie their efforts and which they only vaguely or subliminally feel.

The humanities are not the arts, nor are they the study of great books, nor are they classical languages, poetry and the like. But the humanities are (or perhaps we can now say "is") very definitely something which relates to all these things, and more.

That something, though maddeningly elusive even under rigorous investigation, is a potent enough entity to have engendered an educational movement, no matter how disorganized that movement might be. Perhaps the recent signs of disintegration, in the small amount of professional organization now in place, contain, among other things, some elements of this intellectual disarray. Humanities educators wish to be served, but the exact nature of that service, or of the vehicle which can best deliver it, has never been clearly deliniated. To be sure, resources and methodological aid are necessary for humanities educators, but I suggest that of even greater importance is aid in the form of intellectual leadership, serious investigation of the subject in an orderly manner, and a goodly measure of philosophical rumination on the nature of the subject.

The humanities is in disarray, but intellectual and professional organization and consensus are not going to be served by merely fixing the name of the discipline on every department, degree and academic program possible. What this field needs, over the next few years, is a gathering of its best thinkers to pound out, in open debate, the cutting edge of this very human discipline.

"Have been, more or less chronologically, lifeguard, student, steelworker, army personnel sergeant, assembly line worker, Junior High music and humanities teacher, curriculum writer, minor vocalist and actor, student (again), and arts administrator. Academically, have made my way through A.B. (music), graduate studies in music and education, Master of Arts in Humanities (English Literature and Cultural Anthropology). Presently enjoying a new education and set of challenges as an Administrative Associate of the New York City Department of Cultural Affairs. Am addicted to magazines, science fiction, and bull sessions; and if asked to do an ad for that famous scotch distillery, would list my most notable achievement as 'having listened to the entire Wagner Ring Cycle in three consecutive days and being enthralled'. Am convinced of the long-term primacy of education in the development of the human race and the centrality of the humanities in that development."

James Mesler

(3) Sharon Scholl

A summary of the past and projections for the future.

Sharon Scholl received the B.M. from Trinity University, the M.M.Ed. from Indiana University, and the Ph.D. from Florida State University. She has taught interdisciplinary Humanities at Jacksonville University since 1966. Her publications include the textbook, Music and the Culture of Man (with Sylvia White) Holt, Rinehart & Winston, 1970. She has contributed articles to Humanities Journal, Music Educator's Journal, and Response. She received the Professor of the Year Award at Jacksonville University in 1974, and the NAHE Division V Humanist of the Year Award in 1977.

Sharon Scholl
Jacksonville University
Jacksonville, Florida

The State of the Arts and Humanities: A Personal Perspective

Twentieth Century Overview

That repertoire of interdisciplinary designs and materials which has gradually assumed the designation, "Humanities", has evolved in response of changing conditions in American culture. There have been clearly discernable stages in this development, and another change is in the making. The remarks that follow represent my own summary of the past and projections for the future.

The Classic Phase

The first popular intellectual movement of this century that had a decided influence on the public understanding of Humanities was the Great Books phenomenon. It was a late manifestation of the classic spirit reigning in American institutional architecture and the Jeffersonian ideal of the worker-philosopher. It originated during the time our still semi-pastoral culture experienced the first onslaughts of secularism, sensuality, mob violence, and media mania. The Great Books held out the enticing vision of eternal (if non-religious) verities and some temporal stability amid accelerating events. It worked well for the period and is still a vital part of the, admittedly selective, intellectual life of many cities.

The Revolutionary Phase

The next phase accumulated around 1950 and persisted into the early 1970's, its peak coinciding with the social agitation of the 1960's. It began with emphasis upon the cultural studies approach to history, balancing visual and musical with verbal materials. Standard texts such as Arts and Ideas, The Search for Personal Freedom, and Dudley's The Humanities, have first copyright dates during the early years of this period.

Those several decades witnessed the rise of an increasingly universal mass culture and a severe reaction to "mass mind". There was a veritable explosion of technology, accompanied by pernicious effects on the psycho and ecostructure. In the wake of the Vietnam conflict, there was a reconsideration of the rights of the individual in the light of institutional demands. We experienced a deeply felt search for cohesion, for personalism, and a recovery of legitimate emotional expression.

Humanities experienced a period of growth and diversification. Both teachers and students conducted guerilla warfare against intellectual and emotional restrictions. Traditional academic barriers were surmounted both inside and outside educational institutions. Humanities studies became much less print based, highly personalized, and tolerant of non-specialization. Initiative came from individuals, and supportive associations of teachers were vital to keep the momentum going.

Out of the maelstrom emerged a new array of designs and materials.

Thematic studies became clearly defined, supported by such publications as the W.C. Brown series on love, justice, war, and heroism. Chemists and poets made common cause in the classroom; artists-in-residence became gurus of the imagination. It was a frantic and fruitful time which rattled a lot of rusty academic cages. But, again, the culture is reshaping.

The (Dis?) Integrative Phase

The mid-seventies witnessed a slow drift toward utilitarian and hedonistic thinking. Institutions and "authorities" increased their domination over the twin factors of educational change - money and opportunity. Individuals became more self contained, seeing cooperative ventures fail in the face of unimaginative, stultified power structures. The initiative in Humanities shifted to centralized agencies such as federal endowments, largely beyond personal initiative or control. Within the university, departmentalization resumed its icy grip on intellectual life. The wonderful years of "wandering scholars" have largely ended. Within public education the hue and cry, "back to the basics", threatens to result in a purely skill oriented, manipulative symbol training, the sole end of which is marketability.

The full impact of the cultural diversity of this world has struck broadside. We have, in addition, become acutely conscious of racial and ethnic variables because of demands for equal opportunity. Some people have reestablished a once rejected ethnic identity to compensate for the loss of effective control over wider communal policies. The response of Humanities has been gratifying in this context. However, the really striking results have been obtained from centralized institutional support (the "King Tut" exhibit, for example). Federal grants have supported the "foreigner-in-residence" and enabled teachers to study non-Western cultures.

The most creative response to the "back to the basics" movement with its career development goal has been the integration of Humanities materials within specialist enterprises. Given the death grip of departmental control over increasingly limited funds, diffusion of the Humanities enterprise is a logical response. Though it smacks of intellectual prostitution to study the paintings of Van Eyck for their insight into the economic life of Flanders, still the "Humanities for Business Majors" approach may well be the next best hope of the Humanities movement. It opens up a rich field for research, for the publishing industry, and for new designs integrating value studies with skill studies. I expect this possibility and world culture studies to be the most productive thrust in the 1980's.

Humanities has had several productive roles in the context of this century; another is dawning if we are resourceful enough to sustain it. The worst thing that could happen would be to be starved out economically, forced back into narrow departmental specialties, and severed from the vital human issues of our time. The monetary sources of centralized agencies are very much on our side; even the most theoretical course can be infused with Humanities materials and value studies; and we are part of the vital issues. I am prescribing a second guerilla war - a much more widespread and insidious subversion than in the sixties. Then we became a counter-curriculum; now we must be the curriculum. The next move is to integrate the whole curriculum, and the present diffusion is the first step.

(4) Norman Greenberg:

"Are you confused? I am."

Norman C. Greenberg, Dean
College of General Studies and
Professor of Anthropology and Social Science
Western Michigan University
Kalamazoo, Michigan

THE STATE OF THE ARTS AND HUMANITIES: A PERSONAL PERSPECTIVE

I am confused, or, am I worried? What is the state of the arts and humanities today? There seems to be a great ambiguity surrounding this question. The answers seem to be both encouraging and discouraging. If I turn to an acknowledged intellectual leader, Mortimore Adler, I read the following:

> The college should be the place where culture is transmitted by a curriculum entirely devoted to the humanistic learning of the generalists - philosophical in the sense that it deals with the basic ideas that are everybody's business.....
>
> Anyone acquainted with the present state of American institutions of higher learning must know how much worse the situation is in 1978. The disease of specialization was accurately diagnosed by Ortega in 1930 and Hutchins in 1936; but their prognoses did not accurately foresee that its *sequelae*, including the disappearance of culture from our colleges and universities and from our society, might make the malady incurable fifty years later.[1]

Not a very optimistic statement from a recognized scholar; an individual who has assisted in establishing the code of scholarship and learning through his contributions in the Encyclopedia Britainnica as well as the Great Books. Even more disturbing to those of us who are humanists within the field of social science, is the Adler statement decrying the demise of culture when it is obvious that no society loses its culture. There may be variations in the degree of sophistication possessed by each culture as it wends its respective way through its historical time-line. It would be of considerable assistance to all of us if one of the leading proponents of *cultural achievement* would use correct terminology. And so, with some degree of despair, I search for another statement which can help counteract the traumatic, negative tone of our friend, Mortimore Adler. What do I find?

Within the past few days, a colleague has shown me a letter. It states:

> A look at the national picture for Humanities Education reveals some very serious problems: Humanities programs seem to be on the wane - Humanities Centers at Arizona State and Converse College, two of the regional resource centers for NAHE, have been closed; the HEMS Center in Omaha is struggling for survival. Like Music, Art, Drama, and Dance, the Humanities appear to be considered as a "fringe" area of the curriculum.

59

> NAHE membership is on the wane, dropping to its lowest number in seven years; this decline in membership is paralleled by a lack of involvement on the part of active members - fewer and fewer members are being expected to do more and more for the organization.[2]

At a time when members of the humanities profession seem to be incorporating all fields of knowledge under their rubric, another discouraging note is sounded. Or, is the situation paradoxical? On one hand, members in the humanities tend to specialize to a degree that deprives them of seeing the interrelationships between their efforts and those of other scholars. On the other hand, there is the developing trend to accrue, under the title of humanities, all efforts which heretofore were recognized to be part of the social and behavioral sciences.

As one who believes in the need to dramatically integrate all types of knowledge into the learning process, I am both encouraged and discouraged by what I read and hear. On an encouraging note is an excerpt from a recent article which states:

> On the University of Florida's bustling Gainesville campus a small group of humanists and professionals has spent the last five years methodically bridging the chasms between their respective fields. The program they have devised, Humanities Perspectives on the Professions (HPP), is not only an effort to infuse undergraduate humanities teaching with the much-sought palatability for a career-oriented student body. Its concomitant aim is to inculcate, pre-professional students with the values and attitudes that only a study of the humanities can bring.[3]

What a relief! A positive statement. A statement which implies that students in all types of endeavors are now being prepared to reach out to the world. But, let us read a little further and note:

> The courses are all senior level electives, team taught by an instructor in the Humanities and a faculty member from a professional school.[4]

What's this!? Ethnocentrism in the *humanistic* process? Is it possible that members of humanities faculty feel that students will know the world if they ignore the psychological, sociological, anthropological, economical, and physiological aspects of humans in their socio-cultural milieu? Is it possible that they are attempting to *humanize* this large, selected group of seniors *not only* to the joy of introspective adaptation to new but confining areas of *humanistic* thought? Will this *new* approach develop individuals capable of interpreting the unknown as well as the known phenomenon which they encounter? Is it possible that those who send us encouraging words are in their own way limiting students' perspectives

60

by implying that the humanities really develops humanists?

In my adventurous lifetime, I associated those beingscalled *humanists* with individuals who philosophically believed in the dignity of all individuals regardless of race, culture and creed, and were willing to accept all known knowledge and actions as indicative of one's ability to energize both the human and physical resources into a constructive force. Am I hearing the word *humanist* being applied to certain professional endeavors which may be as tunnel-visioned as the very sciences and specializations that are condemned? We constantly encounter numerous *specialized* individuals who are very *humanistic* in their approach to individual and social needs and frequently meet a substantial number of *humanists* (teachers of humanities and the arts) who are very limited and shallow in their judgments.

My search for clarity leads me to investigate the pronouncements from another source. Obviously, Harvard University epitomizes the *highest* cultural level achieved by human beings on the North American continent. This is seemingly validated by the national fervor and interest that sorrounds each of their academic enterprises. Obviously, we must attempt to emulate such superb ideas in order that we too may achieve this high degree of recognition. Therefore, I look to statements from this pinnacle of light and erudition expecting to find answers regarding the state of the humanities. After all, the institution has recently reappeared on *center stage* as it exerted considerable effort to become once again what Mortimore Adler describes as, *an institution of culture.*

> Thus Harvard has once again rejected the idea of a prescribed curriculum. Yet the faculty has not been content, as it was in 1949, simply to club together a bunch of courses and call it a program. The core committee did not find it politically or intellectually possible to establish a single shelf of Great Books; nevertheless, the committee declares, there was a rationale for what it did.....[5]
>
> The Harvard faculty has now replaced an old set of distribution requirements with a new set so similar in curricular implication that the core might as well be called "Son of Gen. Ed." Harvard, it is clear twice over, does not wish to commit itself to a prescribed curriculum; at the same time,the university apparently cannot bear to forswear the General Education ideal altogether and try something new and different. One has to wonder why. A lack of fresh educational ideas is an obvious answer, but only a partial one, for it does not call attention to the strong current of emotion running through the proceedings. What we are witnessing at Harvard today, and at hundreds of other

> institutions across the country where talk of a core curriculum has suddenly become fashionable, is the triumph of an enormous nostalgia.[6]

Are you confused? I am. The National Endowment for the Humanities is spending more and more money on projects which are believed to be enriching to all areas of the humanities. I note with pride that this independent governmental agency is willing to incorporate within its guidelines the need for the *traditional humanities* to recognize the *new humanities* and thereby acknowledge that all the human endeavors are indeed *humanistic* in essence. However is this laudable attitude accepted on university campuses - the institutional bastions of truth and knowledge? Or will we continue to see a perpetual fight for traditionalism by those who feel that the humanities consist solely of art, literature, music, and philosophy? Do these *humanistic* specialists really provide the basis for analysis that is in some ways superior to those who work in the various social, behavioral, and physical sciences? I must note with regret that, in most cases, traditionalism seems to preserve its unrelenting grasp on controlling the university's concept of humanities and the arts. At the same time, I happily discover several university settings where the humanities have transcended its traditional parochialism. The time has come for *a personal perspective.*

The humanities (including the arts) cannot be successfully taught unless the materials emanating from its historical tradition are interrelated with the knowledge that is presently understood by the social and behavioral scientists. Since the humanities cannot be removed from the social group which categorize them; since the humanities reflect the cultural milieu from which it evolves, it seems reasonable that students of the humanities should have a clearer understanding of their environmentally inherited limitations. Humanities not only reflect the *cultural* (in an anthropological sense) but also reflect the economic , the religious, the political, and all other sociological factors which tend to influence individuals who live in any given setting. To understand and interpret information from the humanities accurately requires a keen understanding of the particular culture from which each set of humanistic thought originates, since cross-culture events defy similar historical chronologies. Also, one cannot fully appreciate any subject in humanities unless the learner has an understanding of the psychology of the humanities with its respective culture. This means one must be cognizant of inter and intra group differences and the degree to which individual expression becomes possible. Finally, any institution in which the humanities plays a significant role in the educative process, must emphasize its need for both intellectual worth as well as its applied use. It is not sufficient to merely call a learner's attention to the need for intellectualism, but it is imperative that the intellectual and functional purposes of the humanities be demonstrated. Hopefully, those who teach the humanities will not become so engrossed in their specialization that they forget its worth for general knowledge.

What is the state of the humanities? It is both good and bad. As you read this article, you might have been able to place your individual circumstance into a contextual framework. If so, you will readily agree that the setting in which humanities enterprise exists and the philosophy of the individuals engaged in the facilitation of a particular program will be the determining factor as to its eventual growth, continuation, and social worth.

References

[1] Mortimore J. Adler, The Disappearance of Culture (Newsweek, August 21, 1978), p. 15.

[2] Humanities Journal (Tenth Anniversary Double Issue). Quoted by Bryan Lindsay, An Open Letter to the NAHE Membership, Past, Present.

[3] Ronald A. Carson, A Humanistic Perspective on the Professions (Change Report on Teaching, Number 7, Volume 10, August, 1978), p. 40.

[4] Ibid., p. 41.

[5] Kenneth S. Lynn, Son of "Gen Ed" (Commentary, September 1978) p. 65.

[6] Ibid., p. 66.

Biography

Norman C. Greenberg, Dean of the College of General Studies and Professor of Anthropology and Social Sciences at Western Michigan University, received his bachelor's degree at the Julliard School of Music, master's at Columbia University and doctor's degree at the University of Colorado. He has played French Horn with leading American orchestras and ensembles. His anthropological investigations in the arts and the study of aesthetics have resulted in numerous publications and addresses to both music and art associations. His cross-cultural interest in ethno-humanities has resulted in field work among the American Indians, in Greece, Portugal, Italy, France, and the Benelux countries. His most recent second visit to the Peoples Republic of China has accentuated his belief in the need to understand the humanities and the arts in terms of the culture from which they emanate.

(5) Robert Smith:

"There is need for more intensive study of the humanities."

Robert A. Smith
Associate Professor
Morgan State University

THE STATE OF THE ARTS AND HUMANITIES: A PERSONAL PERSPECTIVE

The humanities are at the crossroads in their attempt to assert themselves and to become viable constituents in contemporary American civilization. Since the days of Sputnik, America has become primarily science-oriented. For example, if one looks for faculty positions in a copy of the Affirmative Register, for every position in the humanities (if there is one), there will be four in the sciences. It is a good guess that this same ratio is repeated on other sources. A cursory examination will also show that the salaries are far higher for science teachers than for those in the humanities. Somehow, someone in authority must recognize the importance of the humanities.

The student in college should be by definition a member of an intellectual community, a community in which he is expected to articulate properly and become well developed in all disciplines. There is no reason why the science student should not be interested in ideas and art forms reflective of the culture of world and particularly western civilization. Although, he may be interested in ballistics and muclear physics, it will not harm him to know about Leonard da Vinci, for the latter, too, was interested in ballistics. Neither will it harm this student to know that Rembrandt was very interested in anatomy.

The student of the humanities learns to delineate the obvious relationship between history and cultural movements in the arts. He also sees the interdependence of movements upon each other. When he learns that a certain opera was written to celebrate the opening of the Suez Canal, he is combining both a knowledge of a highly developed art form and historical fact. If he hears and understands "Madam Butterfly," he is again combining the cultural and the historical. Other examples can obviously be cited in other areas.

There is need for more intensive study of the humanities, so that the student will be able to equate ideas with the various arts. Recently this writer was gratified when some of his students who had investigated Hebraic and Eighteenth Century philosophy were able to find evidence of it in an African epic. They had no idea that such thought would be found in West African literature!

Finally, through using humanistic materials as subject matter, the skillful teacher can improve vastly the spoken and written usage of the student regardless of his interest. Since being articulate is important for all students, help in achieving this should be an ultimate goal for each student.

Humanistic studies are at the crossroads for many reasons. Although these obstacles have been placed in their paths, teachers of the humanities have an excellent opportunity to emphasize and develop the cultural background of their students, to help students become well-rounded citizens, to help students become universal rather than provincial in their knowledge and their perspective. If all students learn that "The best study of mankind is man", they will have achieved well.

Robert A. Smith has published widely, and serves as Treasurer of the College Language Association.

(6) John Potts:

"Any consideration of the current state of the arts and humanities must necessarily take into account the fact that we are living in a technological climate unlike any yet known."

John Potts
Humanities Teacher
Kenmore East Senior High School
Tonawanda, New York

THE STATE OF THE ARTS AND HUMANITIES:

A PERSONAL PERSPECTIVE

The end of the eventful summer of 1978. In London, England, the first so-called "test-tube baby" was born, while in Niagara Falls, New York, toxic chemicals buried years ago came bubbling to the surface forcing the evacuation of an entire neighborhood. A pope died and a successor elected. A New York Times reporter, claiming rights under the first amendment, went to jail for contempt rather than obey a court order to turn over confidential notes. The summer reading was heavily into the astonishing developments in the biological sciences with amazing predictions regarding the regeneration of human limbs, overcoming the aging process and, of course, the above mentioned "test-tube baby."

An eventful summer to be sure. But what do these events have to do with the state of the arts and humanities? Art critic John Russell has stated that "the arts are there to teach us how to live, and for no other reason." But how to live in a world that is changing as ours is; how to cope with problems the parameters of which have not yet been defined. There is always change. There are always crises. There are always those who will strive to express and create. We will always be in the process of observing the fruits of scientific discovery. So if we are to evaluate the state of the arts and humanities, we must first decide just what the arts and humanities should represent in the total fabric of our lives.

While not everyone will agree with John Russell's idea of the function of art, there is certainly an increasing awareness of the need for humanistic understanding. It is recognized, for example, that any given technological change must be more than just technically adequate to be socially valuable. Indeed, some engineering schools are now requiring a concentration in Humanities in order to prepare their students to deal with the demands of social control of technology. Their reason for adopting this policy is their belief that "the successful management of technological change must include social, political and human evaluational considerations," that the engineering profession "must manifest an ability to bring humanistic perspective to bear on the value issues of technical practice," and, in fact, that "engineers who do not now have that capability are becoming obsolescent." (Jerry Gravender, Clarkson College)

Any consideration of the current state of the arts and humanities must necessarily take into account the fact that we are living in a technological climate unlike any yet known. Still, it is not the Future Shock aspects of this environment which demand our greatest attention. The popular arts are doing a pretty good job of preparing us for much that the future has in store. After several seasons of bionic man, woman and dog on TV (along with their plastic counterparts in the toy stores) we're not likely to be too surprised by real-life parallels in medical science. But this kind of knowledge works only at the nuts-and-bolts level of understanding. If the arts are to fulfill their promise of teaching us how to live, they must function on a higher plateau, at the values level of our concerns. They must help us answer the question: What is the right thing to do?

How should we use the capabilities technology has given us? What priorities should we establish? How should we react to the implications of genetic engineering? How should we balance one constitutional right against another? How can we maintain our identities in the computer society? How much weight should we give to environmental concerns in the light of our present serious economic problems?

The arts and humanities, at their best, exemplify Man at his best. They provide the model for a humanistic, creative process of problem solving. They provide the frame of reference without which our actions are mere trial and error. They are there to teach us how to live if we are but able to understand their message, if we can grow to the point where our vision is large enough to relate the lessons of the past to the problems of today and tomorrow, if we can understand that the values of the artist and the scientist are really the same and that their diverse expressions are merely two sides of that multi-faceted unity which is Man.

John Potts is the Editor of the New York State Association for Humanities Education's newsletter Courier. He earned the B.F.A. from the University of Buffalo and the M.M. from Eastman School of Music and has taken additional graduate study at State University of New York Colleges at Buffalo, Geneseo, Brockport, and the University of Hartford.

For the past eleven years he has been involved in the development of Humanities/Related Arts materials and curriculum for senior high school level. Presently he is a member of a four-person Humanities team in its initial year teaching a newly developed senior level English/Humanities course.

(7) Robert Frazier:

"The sum and substance of interdisciplinary humanities courses is sometimes misunderstood."

Robert Carter Frazier
Department of Humanities and
  Religious Studies
Arizona State University
Tempe, Arizona

THE STATE OF THE ARTS AND HUMANITIES: A PERSONAL PERSPECTIVE

Humanities: The Interdisciplinary Discipline

The tendency of disciplinary specialists to emphasize depth rather than breadth of knowledge has resulted in an increasing compartmentalization of subject matter. As all squares are rectangles but not all rectangles are squares, all interdisciplinary humanities are humanities but not all humanities are interdisciplinary. While esoteric knowledge is certainly valid, a number of erudite educators have recently intimated that overspecialization is inherently subject to a tunnel-vision distortion. Prospective scholars, they suggest, should be made aware of broad fields of knowledge before focusing on an area of specialization. Toward this end numerous courses, including several approaches to interdisciplinary humanities, have been introduced.

Teachers of such courses specialize in extracting and scrutinizing the numerous relationships that exist among disciplines as they pertain to knowledge in a broad sense. Since these reciprocative relationships speak of the human condition, interdisciplinary specialists assume that they are easily as significant as those that are strictly disciplinary.

The sum and substance of interdisciplinary humanities courses are sometimes misunderstood. They are not easily delineated. While a disciplinary specialist properly delves into the history, theory, appreciation, literature and performance of one specific discipline, a humanities teacher draws from several venerable disciplines.

The concern of the disciplinary specialist, then, is almost exclusively confined to an isolated subject matter, while the interdisciplinary specialist is concerned with a holistic or humanly-oriented overview. For example, in describing course content, a literature teacher might include the study, analysis and composition of poems, novels, short stories, essays, literary history and criticism. On the other hand, a humanities teacher, interested in a more holistic view of course content, might easily make mention of not only literature but music, art, philosophy, history and other relevant or related disciplines.

Not surprisingly, an offhand description of interdisciplinary humanities raises the hackles of subject specialists who have devoted a lifetime to the pursuit of a single discipline. The antagonism is well-deserved if interdisciplinary humanities teachers pose as specialists in all areas of the humanities. A satisfactory definition of the subject is called for.

To describe interdisciplinary humanities as "the creation and perception of relationships among, and the integration of, the various humanities and humans," would be both accurate and acceptable to disciplinary specialists. Such a definition is accurate for it emphasizes the importance of the human being. It is acceptable because it does not imply that the humanities teacher is or must be a consummate authority in all of the humanistic disciplines. By the same token it is obviously less threatening, since it indicates an interest in specific disciplines only as they relate to other broad areas of the humanities.

Although most humanities teachers have an area of specialization, the interdisciplinary aspects of the field of study preclude teaching from the singular viewpoint of the specialist. The discipline of interdisciplinary humanities is novel because of its breadth. In his definitive Humanities Handbook (1969), Joseph Satin comments on its uniqueness:

> ... the way it examines parallel perceptions, not from a central concern with music or architecture of painting, but by setting all areas alongside one another in peer relationship.
> ... Humanities sweeps across broad areas and harvests the common elements among them, and by matching up those elements side by side achieves discovery through a widening of vision.[1]

Satin suggests that while "... history is a study of what goes into the makeup of an age, humanities is a study of what comes out of it."[2]

While the creative expressions of man, which permeate all of the humanities, are the subject matter of interdisciplinary humanities, they do not truly define the course content, for the concept of humanities is as much process as it is content. Overviewing historically important periods, investigating the artistic expressions and philosophical ideas of each period and developing relationships between these expressions and the ideas of the age are indispensible to the process. By perceiving and drawing upon the knowledge thus gained, individuals will be better equipped to comprehend the relevance of the content.

At this point, it is necessary to strike a balance between the subject matter and the process focus. Each of man's expressions is a complex subject in itself.

While a broad overview is desirable in interdisciplinary classes, superficiality must be avoided. Although relationships may exist among a Bach fugue, a Bernini sculpture and a Baroque church, the actual experience of each is a prerequisite for internalizing the interrelationships undergirding the independent artistic expressions. Only through experience may multifaceted humanistic expressions be internalized. Only then may interrelationships be personally integrated into the "ah-ha!" or "Eureka!" of peak-experience.

In the final analysis, although the processes and goals of the humanities teacher differ from those of the disciplinary specialist, they complement the efforts of the specialist. With a broad foundation in the humanities, students are well equipped to post-hole in specific areas of interest, maintaining an awareness of the importance of the humanities to humanity. Far from impinging on the territory of the specialist, the humanities teacher

71

functions as a general practitioner devoted to the holistic understanding of the culture.

---

[1] Joseph Satin, The Humanities Handbook (N.Y.: Holt, Rinehart, Winston, Inc. 1969), p. 5

[2] Ibid, p. 6

Robert Carter Frazier is working on a book which will survey the existence, creation, and often conflicting perceptions of interrelationships among humanistic disciplines. Dr. Frazier is President-Elect of NAHE.

(8) Alfred Kohler:

". . . an education that is too narrow in process and simply content, is not effective in the task of educating all children."

Alfred D. Kohler
PROJECT MOPPET, Coordinator
Woodbridge Township School District
Iselin, N.J.

THE STATE OF THE ARTS AND HUMANITIES: A PERSONAL PERSPECTIVE

As I look back over a decade of work in developing public school arts and humanities programs, it seems to me that we have come a long way both in our ability to create worthwhile programs and in spreading our ideals throughout the educational community. If this were not true, we probably would not be surviving the present "back to basics" movement. It is understandable that some might object to my characterising us as "surviving" since this period is obviously very destructive to our interests. Nevertheless, I see our survival as inevitable. And in the meantime, as happened in the post Sputnik era, our latest "back to" movement shows signs of weakening and running its course. Such a narrow approach simply cannot deliver the kind of education that is expected today. Therefore, in time, the educational community will certainly turn again to us to provide the humanistic dimension that a narrow concentration on basic skills can never provide. Then we will be enabled to launch the arts and humanities into a new cycle of ascendency. Unfortunately, that cycle too will almost certainly be followed sooner or later by yet another wave of reaction and regression. There seems to be an emerging consensus that as education evolves it does in fact follow some such cyclical pattern.

There are those who would cry out that the present cycle of overemphasis on basic skills has literally wiped out the liberal gains of the 60's and early 70's. While it is true of course that we have lost heavily, nevertheless we will come out of this in good shape, and perhaps more importantly--we may benefit from having learned something about how educators act in times of adversity. To my mind, this learning from adversity is crucial, for regardless of the position of the pendulum of educational fashion, in its wake are always the survivors. To illustrate, during periods of liberal progressive ascendancy, the educational reactionaries "lay low" and wait for the pendulum to swing in their favor so they can emerge and put education "back" to rights. The same pattern holds true for us. We are presently dug in, trying desperately to cope with this period of reversion to academic barbarism. This virtually universal tendency toward self preservation explains why it was so difficult during the 60's and early 70's to distinguish the lying low reactionaries from the authentic arts and humanities people. Both sides used the same popular rhetoric. I could illustrate this further by suggesting the possibility that nowadays many of us may be perjuring ourselves through making exaggerated defenses of basic skills. Although some might regard such behavior as hypocritical, nevertheless it must be admitted that survival demands flexibility.

Now, accepting that our survival is assured, I think we should make a real effort to digest the lessons of this unfortunate period. For example, since it is true that educational rhetoric tends to change with the winds of fashion, in the future we should learn to recognize the basic skills fanatic as he goes about the daily business of publicly praising the humanistic movement while privately plotting its demise. In this regard, I will describe a couple of characteristics I have noticed. (I'm sure you could add many more.) First, the true basic skills reactionary is a convenience freak. The simplest solution is always the best, even though it has failed repeatedly in the past. Far from seeing the old solution as having failed, he see's it as an honored traditional practice. Second, the true reactionary tends toward positions in administration where he feels he can exert an efficient, stabilizing influence. Though he rarely has the imagination to achieve complete control of the administrative machinery, nevertheless he enjoys great success in clogging it up. Whenever you see an administrative log jam, you are sure to find him in the middle of it.

Why does he act that way? Well, I can only answer that he seems to be doing the best he can. To answer more fully, perhaps I should digress very briefly into the past. It has been noted again and again, that in the development of the public schools there has never been any serious, sustained effort to depart from a very simple minded approach to the curriculum. The present emphasis on "basic skills" is conceptually very similar to the old "3 R's." No complex training is required and no great effort is needed. It is of course a melancholy--even gruesome--fact that those who relentlessly pursue this simple minded path continue to be the majority, and, as I mentioned earlier, they tend to immobilize administration with their "stable and responsible" presence.

On the other side, we of the humanistic movement are continuous with the older arts and science tradition that preceeded the modern concept of universal education. However, the reactionaries do not see us as bringing to the schools the dimension of breadth and richness that is necessary in order for universal education to mature. No, we are not perceived in intellectual terms at all. Instead, we are viewed emotionally, and in the language of the emotions we are interpreted as (1) bringers of hopelessly complex and unnecessary gobbledegook, and worse yet (2) invaders of their hereditary turf.

Of course, we have tried long and hard to win the reactionaries over to our point of view. You might properly ask if they are educable in the mature terms to which we allude? I think not. However, the tide of history is running against them and they are becoming increasingly vulnerable. For example, in the liberal climate of today, they are restrained from beating the artistic and humanistic tendencies out of their children, nor dare they require complete idealogical compliance from spouse, or even from their friends. Thus, in the manner that the early Christians took root in the family circle of tyrannical Roman emperors, as democrats appeared in the decadent courts of Versailles, so artists and humanists are appearing in increasing numbers among the wives, children and friends of our basic skills fanatics.

Even more damaging to their cause are the increasing demands that universal education be made a fact instead of a hazy ideal. In this context it is becoming increasingly understood that an education that is too narrow in process and simply content, is not effective in the task of educating all children.

Thus, we see the basic skills fanatics virtually barricaded behind their flimsy standardized reading and math tests--tests that we all know are extremely limited in what they are able to measure of the human mind and emotions. "They're the best we have," they cry in defense of these measures. It's true.

Elliot Eisner has remarked again and again that arts educators have missed the boat through their failure to develop measures that will demonstrate the real value of the arts in general educational terms. The same thing could be said of humanities. If we pause to contemplate soberly, the fact that "the best measures we have" are not very formidable, then I think it is not being unkind to suggest that despite the fortuitous flow of history in our favor, we don't deserve an early victory if we fail to come up with some measures of our own that are at least the equal of those blasted reading and math tests.

Dr. Alfred Kohler is Director of Project MOPPET and Director of the Staff Development Center in the Woodbridge, New Jersey Schools.

(9) Ivan Olson:

". . . no single discipline can hold or relate to all of the human experience."

Ivan Olson
Professor of Music
Winona State University
Winona, Minnesota

THE STATE OF THE ARTS AND HUMANITIES: A PERSONAL PERSPECTIVE

Serious humanities study has, for some, not gone beyond the class entitled "Humanities 102", etc., the kind of class that is in fact more an English literature class than anything else. The study of epic poems, the Iliad, Beowulf, Sundiata, etc., can be a very significant experience, but not necessarily regarded as humanities study. Courses such as "American Studies," "Black Literature," etc., have arbitrarily been designated as humanities in many curriculums, even though one could find little reason to classify them as anything other than social studies or literature. Today, with all the academic and technological resources available, it is sheer academic folly to ignore the growing validity and logic in the integrated or interdisciplinary approach to the humanities.

A Rationale For Integrated Studies

Activity in the humanities helps to focus attention on the ideas and attitudes of mankind of any moment. However, as life and learning are series of experiences, many of them interrelated, no single discipline can hold or relate to all of the human experiences. So it is that humanities study has some kind of perpetual central thread that exists in some form of interdisciplinary action or observation. The integrated approach demands a reasonable balance of emphasis between literature, history, philosophy, and the fine arts.

The Arts In Integrated Studies: The Importance of Aesthetic Education

In stating a rationale such as the one above, it seems necessary to remind the reader that humanities in themselves are not practical or pragmatic. They do not deal directly with, or contribute directly to, humankind's physical well-being, technology, or anything that deals with the basic sustenance of a human being, the things that permit men and women to survive, to cope with their environment. Humanities, rather than being practical, continue to exist in a role of enrichment. Indeed, without an awareness of the ideals, speculations, affective responses, and retrospective thinking embodied in the humanities, human beings would not necessarily be as far above the "lower animals" as one normally assumes. This is where aesthetic education becomes so important. Aesthetics, concerned with human perception, is obviously embodied in the arts. Because of this, the arts meld with philosophy to reflect and comment on the human condition, provided they are accepted as parts of a whole, and not as isolated, self-contained units.

As a "mirror of the human mind," the arts offer better enrichment qualities when integrated with areas outside the arts, as well as among themselves. Such enrichment possibilities are evident in studies combining the related arts of a particular period with the contemporary thought in science, philosophy, social and religious values, etc.

Possible Approaches In The Future

If the humanities are to maintain a role of enrichment, and not be lost or spread thinly into a mixture of social action themes limited to political or religious thought or theory, then they must take on approaches which ensure their distinctiveness. Generally, studies emphasizing the arts seem to be developing in four areas: 1) related arts, 2) philosophical/aesthetic problems, 3) the arts and symbolism, and 4) social and economic aspects of the arts--values embodied in artistic movements.

No matter what the approach, no matter what the level of the activity, integrated studies in the humanities must become reality. Humanities education can no longer remain under the dominance of specialists in any one area; it cannot survive as a series of grandiose literature surveys, or classical studies, or ethics, or social problem studies. The time of the generalist has arrived.

Ivan Olson is Professor of Music at Winona State University, Winona, Minnesota. As an administrator he has served four years as Assistant Dean of Graduate Studies. His degrees include the B. Mus. and M. Mus. from Northwestern University and the Ed. D. from the University of Michigan. He was a Visiting Scholar at the University of Minnesota (1977-78) and is a member of the Minnesota State Humanities Task Force.

(10) Frank Haggerty:

"Only when knowledge is used as the basis for curriculum renewal will the liberty to assess value be accorded the consumer."

Frank Haggerty
History Department
Belmont High School
Belmont, Massachusetts

THE STATE OF THE ARTS AND HUMANITIES: A PERSONAL PERSPECTIVE

Were they operating in the streets, they would be subject to arrest. Behind the façade of the educational institution their use of the arts and humanities as chattel produces self-serving profits without the worry of bail. Euphemistically, they are labeled instructional leaders, curriculum coordinators, principals, or some other such managerial tags. Use of the more accurate term would expose the nature of their proposition.

Optimism about the state of the arts and humanities in our schools should not be strong. The general nature of curriculum renewal dictates this. Theories of value rather than theories of knowledge control the processes of change. That which is useful in attaining predetermined objectives appears in course catalogues. That which allows for outcomes to be measured is approved by school boards. That which leads to meaningful careers is cost-effective. While such notions do not automatically preclude the incorporation of the arts and humanities in the curriculum, the prostitution of subject matter that results serves more the decision makers than the students. Study these disciplines for their own sake? Allow the student to discern the undiscernible? Lead them to where you have not been? No, there is no profit in that. Develop the means to make children appear possessed when they read Dr. Faustus. Attainment of the predicted behavior will help one be tenured. Lead them to careers as historians. Dead ends do not matter as long as they justify current careers. Use literature or art to clarify one's values. It will support school discipline and might stop someone from being "riffed".

The argument is not with useful knowledge as a result of the educational process. Rather, it is with who should determine the usefulness. The possibility of the student doing so is nil. Only when knowledge is used as the basis for curriculum renewal will the liberty to assess value be accorded the consumer. A consideration of the nature of knowledge would involve a consideration of how one knows. For how one knows will determine what one knows. The personal dimension of the arts and humanities (as well as the natural and social sciences) would have to be acknowledged by curriculum practitioners. Such an acknowledgment would render dysfunctional many of the value-based observable and measurable objectives. The integrity of the fields remaining in tact, the attachment of value could be made by the student.

Small chance that this will occur, however. In order to arrive at the above consideration, one would have to have had strong exposure to the arts and humanities themselves. In general, those charged with creating educational arrangements are lacking such exposure. General administrative theory when applied to education does not resolve the ethical problems arising from the relationship of those mentioned earlier with the students' minds. Without a consideration of the nature of knowledge and how one knows, the arts and humanities will continue to be employed as means to predetermined ends (educational and otherwise).

Arrests will not help. The grasp of pragmatism must be loosened.

Biography

Frank Haggerty is currently the director of a federally funded humanities curriculum project and a member of the history department at the high school in Belmont, Massachusetts. A graduate of Harvard College and Boston University, he has published articles on curriculum design and philosophy in various professional journals.

(11) Walter Lok:

> "Existing courses in the various artistic disciplines have simply not been able to meet the needs of students whose major efforts lie in another direction."

Walter J. Lok
Professor of Allied Arts
Chairman, Department of Allied Arts
University of Southern Mississippi
Hattiesburg, Mississippi 39401

THE STATE OF THE ARTS AND HUMANITIES: A PERSONAL PERSPECTIVE

-Toward a Minimum Unified Educational Package

It would appear that, due to economic pressure, many, if not most institutions of higher learning have recently had to become more vocationally oriented in their curricula. Those involved in such programs have also had to deal with the current explosion in technical information and its impact on the enterprise. Yet, at the same time, the inevitable presence of the arts as part of the environment is not to be ignored. We are constantly exposed to expressions in sound, some musical, many purporting to be. The drama of life goes on, continually expressed in theatrical terms. We pass in and out of buildings daily, some architecture, many claiming to be. The sheer volume of graphic-plastic expression threatens to inundate us.

Even the most instrumental among educators realizes the need for providing his charges with some rational way of dealing with this part of their environment. The educated engineer, accountant, physician, the attorney or social worker, any educated technician, as a member of society finds the arts part of his milieu. Therefore, in the interest of integrity, he must find a way of relating to them.

Though currently aggravated, this is not a new problem for the educator. Unfortunately, many attempts at solution in the past were abortive or have become ill-suited to current educational patterns. Existing courses in the various artistic disciplines have simply not been able to meet the needs of students whose major efforts lie in another direction. There is no time for exploratory courses in music and in theatre and in the plastic arts. So, what seems to be needed in most cases is a minimum unified package.

When our College of Fine Arts was faced with this problem, it was decided, early on, that only with a team teaching structure could we hope to build such a package effectively. Though the obvious complications of this sort of instruction were recognized, only after years of experiment and realistic evaluation did its many demands become known.

First, team instruction is relatively expensive and, to be economically feasible, must deal with large classes. Its specialist members must not only be thoroughly competent in their areas but must be able to design their presentations for large groups and have the skill and color to hold them.

Secondly, the team members must have above average insight into all the areas of investigation as well as expertise in their own. There must be a mutual respect among the members if the package is to hold together. There must be recognition of and belief in the common aesthetic intent of all of the arts.

Thirdly, the team must be provided the best possible physical conditions if it is expected to produce any sort of results. A good sound system, high quality and efficient projection facilities, and adequate demonstration materials are essential. This, of course, includes the requirement of adequate technical and clerical assistance to facilitate the mechanics of any such operation.

Probably most important of all, the aims of the enterprise must be clearly stated and thoroughly understood by everyone involved. Any attempt to promote a pattern of response to works of art is deadly. The imposition of a value system with regard to art objects, regardless of how satisfactory it has been for an individual or a group, is hopeless under these circumstances. It appears that the soundest purpose for an effort of this kind is an open ended one. We have come to feel that the best we can hope for will be to provide enough of the kind of information the student needs about the nature of the artistic enterprise and the structure of works of art to serve as a foundation upon which he can build a personal value system with regard to such matters. Though a unique system, it should be one in which he can have confidence, one based on an ever broadening, dynamic field of alternatives for choice.

To provide material that can be used as a foundation for such a structure and to present it in a way that is compatible with and relevant to the student's total educational effort, is in itself a constant and dynamic effort. Such programs require continual evaluation. Evaluative devices must be continually revised and reconstructed toward the assurance that every aspect of the program contributes to these stated intentions.

Anyone attempting to build or maintain such a course of study will find it is a problem that begets problems. The mere holding together of a team until it begins to function as such is no mean chore. Keeping the material current, relevant and inter-related is only one of many more. If, however, all can be directed towards a minimum, but truly unified, educational package for the arts, an obvious need will have been met.

Walter J. Lok, Professor of Allied Arts,
University of Southern Mississippi

B.Des., University of Michigan, 1943
M.Des., University of Michigan, 1947
Ph.D., University of Alabama, 1965
Chairman, Department of Art, 1947-1974
Chairman, Department of Allied Arts, 1974--

---

(12) James Gleeson:

> "The humanities does not make the student more human, in the sense that it makes him less spiritual or less intellectual."

James C. Gleeson
Humanities Coordinator
Norwood Senior High School
Cincinnati, Ohio

THE STATE OF THE HUMANITIES: A PERSONAL PERSPECTIVE

There is a tremendous void in the field of education because the humanities is missing; and the humanities is missing because it is neither known nor understood.

It is not known because it has never been defined to the satisfaction of teachers and professionals in the field of education. The definition seems to have been as illusive as the definition of "love", which poets and writers have been describing for five centuries, since Johannes Gutenberg first invented movable type, and balladeers have sung about for centuries earlier, when Pythagoras first played the lyre. I am suggesting that perhaps that has been the problem with the "humanities"; writers have merely resorted to description without giving the term an acceptable, *i. e.*, understandable and workable, definition. Without telling what the essence of the "humanities" is, descriptions have varied immensely, causing a confusion which has only complicated the matter.

In the book *Concern and Culture*, which James Mesler, John Potts and I wrote in 1976, we defined the "humanities" as "a process of asking the right questions, applying the proper skills and searching deeply enough to arrive at an *ethical* answer ... an answer in agreement with the nature of *man*".(1)

Humanities is much more than aesthetic appreciation. It is much more than interdisciplining art, philosophy and music, or, social studies, philosophy and psychology. It is much more than learning the matter that will get the student a better job upon graduation.

What is it then? It is a process of asking the right questions. Humanities students, when properly taught, study or "take" ideas. Ideas or topics that affect them now are best, I believe. The more relevant the better. Then all the related arts, music, painting, architecture, and all the recorded words of man, whether written or spoken, from ages past down to the present, whether in prose or poetry or dialogue, which the teacher can muster, are provided the student to enable him to "see" his topic with the widest possible frame of reference. He needs the help of the professionals to understand the music, the painting and the literature, and *this* so that he might understand a topic as clearly as possible ... as deeply as his intellectual maturity and skills development will allow. Why study an idea from so many ramifications and so deeply? Because only then can the student honestly make a value judgment that is fair to himself as man. "The essence of the humanities is forming human values, and by extension, deriving ethics in the broadest sense of the word".(2) "... the object of humanistic education is ethical deci-

---

1. Gleeson, Mesler and Potts: *Concern and Culture*, 1976, p. 9. (Ms)

2. Gleeson, Mesler and Potts: *Concern and Culture*, 1976, p. 8. (Ms)

sions; and this, far from being mere 'enrichment'. represents the very fabric of the educational process".(1)

The humanities does not make the student more human, in the sense that it makes him less spiritual or less intellectual. Nothing could be farther from the truth. Evidence of this sad misunderstanding appeared recently in our local newspapers when the use of a certain series of texts in a health education course in one of our school districts prompted a large amount of "Letters to the Editor", editorials and feature articles. The word "humanities" was frequently equated with the human side of man (meaning weaker), the physical, the emotional, and even the pleasurable, to the exclusion of the intellectual or spiritual.

Today we see some evidence of students moving from public schools to private schools because the parents do not want the children to be educated without God (however you might spell the name) or religion. Will such an action solve the problem? Whose God and which religion should we have in our schools? The humanities student is given the opportunity to learn who his God is and whether or not his religion is best. Throughout a humanities course he must ask and try to find the answers to the most important question he can ask: Why?, and this question may be applied to his God, his religion and/or every problem he may encounter in life, whether alone or societally with others.

The need for a good humanities course is pointed up all the more. If a text can be "suspect", how much more a teacher whose ideas do not agree with one's own! How do we find that peace within ourselves which enables us to live in a world whose opinions may ever increasingly differ from our own?

Many educators are, I believe, eager now for a course which the "humanities" can fill. They are asking for a course which will help the students act more responsibly according to their maturity and which will aid them all their lives. Witness the number of administrators who, privately at least, lament the fact that their graduates are not the responsible citizens they had hoped they would be. Witness also the various forms of innovation, always designed to meet the needs of the students (so it was thought) and yet never quite being the tools to achieve the goals and objectives for which they had been designed. For some years now we have been awash with literature on innovative education, whether it is innovative methodology or innovative school building designs. And recently we have been reading about a return to the basic three "R's". Will Rogers said: "All I know is what I read in the papers." And many educators have been saying: "All I know is what I read in the journals and hear from my peers." And that, as far as education has been concerned, has not been enough.

With the overwhelming amount of increasing technology which affects human beings at breakneck speed, what or how shall we teach? I prefer to think that the peripatetic Aristotle, who did not need an innovatively designed classroom but was able to teach anywhere, was successful because his

---

1. Gleeson, Mesler and Potts: Concern and Culture, 1976, Preface, p. iv.(Ms)

students learned to ask the right questions.

There are many excellent humanities programs. Ohio State University offers twenty-eight related courses as explained in the booklet "28 Reasons Why You Should Study the Humanities". In Ohio, teachers can now be certificated in the Humanities. Many universities, such as Mt. St. Joseph on the Ohio, are now requiring six credit hours in the Humanities for any bachelor degree. Dr. Quattrocki, at Ohio University, has applied for a grant to see what programs (both on and off campus) would best suit teachers and students to obtain an MA/LS Degree in the Humanities. Dr. Roger Fortin (Xavier University, Cincinnati, Ohio), just this past year received a grant of $500,000 from the National Endowment for the Humanities to facilitate such programs as "Our Roots and Our Politics", "Teaching the Gifted", "Children and Adolescent Books with Related Media", "American Values in Transition", "The Holocaust", "Scripture Study" and "Coping with Death and Dying", to name a few. What makes Dr. Roger Fortin's program so successful is his insightful and sensitive concept of the humanistic process.

There are other schools showing success in the field of humanities. What concerns me are the thousands of schools which are without such a program.

If the misconceptions about the humanities are ameliorated and a more unified concept were adopted, I think the void would be filled.

Mr. Gleeson holds an A.B. Degree from the Athenaeum of Ohio and an MA/LS Degree from the State University College of New York at Brockport. He is Humanities Coordinator for the Norwood City Schools and teaches a full schedule of Humanities to one hundred and sixty seniors at Norwood Senior High School. He is Co-chairman of the Ohio State Association for Humanities Education, Assistant to the President of Division IV NAHE, is presently being certified in Administration and will receive his EdD/PhD from the University of Cincinnati.

(13) George Neaderhiser:

> "We who work with the 'Arts' claim that they are a universal language and express emotions otherwise inexpressible. If we truly believe this then why aren't all of us willing to share our techniques of expression with other, subject matter teachers?"

George R. Neaderhiser
Kansas State Music Consultant

THE STATE OF THE ARTS AND HUMANITIES: A PERSONAL PERSPECTIVE

The study of the Arts and Humanities is an extremely desirable, enriching experience which everyone should have the opportunity to pursue. This statement is true and at the same time unrealistically idealistic.

To those of us who envision the "Arts as a vital, necessary ingredient in the education and refinement of people," this previously stated viewpoint is self-evident. Others will disagree.

As I view the immediate scene, I find these forces prevalent:

I. The Arts and Humanities people.

II. The Artists (music, drama, art, dance).

III. School, college and university faculties.

IV. The federal and state financial support resource people.

Let us take a look at each of these to clarify "The State of the Arts and Humanities: A Personal Perspective."

First, we Arts and Humanities proponents are divided within our own ranks. In this particular time with the emphasis on competency based education, we still have not defined and stated clear-cut relationships of what we mean by "Arts and Humanities", let alone set any goals and objectives to be achieved by such studies. Now I know it is easy to hide behind our assumption that the affective, aesthetic nature of man cannot stoop to the mundane and write realistic goals and objectives that can be measured and/or observed.

Perhaps we cannot, but let me assure you that other disciplines that are reaching for the large share of the financial pie (and are getting it) are not using this as an excuse.

For years, we have been trying to decide what should be included in a "Humanities" course at the secondary level. Leon Karel was a pioneer in this effort as he worked for the development of a National Humanities Association, wrote textbooks, developed curriculum guides and taught courses at State Teachers College in Kirksville, Missouri to prepare teachers.

Later, the J.D.R. fund with Katherine Bloom and Gene Werner made available resources to advise in preparation for developing programs in the Humanities. The Kennedy Center with the Office of Education have put much effort and money into conferences to establish strong state Alliance for Arts Education (AAE) chapters. The National Humanities faculty has been another strong force in this movement.

After much confusion and verbiage, the present approach seems to be that of giving teachers expertise in the use of "Arts" techniques for use in their particular discipline. I, for one, subscribe to this approach. I do not

91

believe we can convince administrators and school board members that more time of the school day should be provided for another "Arts" course regardless of the name it is given. There is so much pressure to prepare for the "basics" that more time and money is not going to be provided at this time.

However, if we can prepare teachers to have the mind-set and enough techniques in the "Arts and Humanities" that they will feel confortable in using these skills in their particular discipline, then I see hope for the future. This premise brings into focus the second point, that of the "Artists".

In my experience in developing workshops for the interdisciplinary approach, I have found most art, music, theatre and dance people slow to lend their support to these workshops. There seems to be a feeling that their individual disciplines will be watered down by the inclusion of this type of instruction. Contrary to this viewpoint, the evidence from the schools involved in developing this concept of teaching provides strong arguments that all disciplines profit from the experience, especially those included as "Arts".

We who work with the "Arts" claim that they are a universal language and express emotions otherwise inexpressible. If we truly believe this then why aren't all of us willing to share our techniques of expression with other subject matter teachers? We should be the leaders in the movement, regardless of which respective art disciplines we are primarily teaching. Until this leadership role becomes a unified reality, I do not expect those unfamiliar with the magnificent benefits those of us in the "Arts" experience to be "sold" on the ideas we espouse. Actions still speak louder than a multitude of words. This brings us to the third point, college and university curricula and faculties.

I think everybody will agree that we tend to teach as we were taught. Certainly we glean new ideas and approaches to various problems of instruction but we tend to resist radical change. Therefore, I do not see any hope for a great breakthrough in the teaching of comprehensive arts courses until institutions preparing teachers adopt this concept of learning. If this were to come about and curriculum at the colleges and universities would reflect this philosophy of teaching, then the future of arts infusion into the total curriculum could become a reality. All of this would increase costs tremendously. This brings us to the fourth point regarding federal and state financial support.

Most legislators will verbally support the "Arts and Humanities". It is popular to do so and helps win a segment of votes. The actual amount of money set aside to promote the infusion of the arts into the curriculum provides insight into the insincerity of this verbal support. The appropriations are a mere pittance, compared to the large amounts provided for other areas of education. I believe part of this is due to the fact that there is still a large moat separating the "Artist" from the "Artist-Educator." Competition for the small amount of funding available is almost like a hungry wolf-pack seeking a prey to devour. In so doing, we tend to devour ourselves because of divided interests and efforts. It is encouraging to see plans being developed at the national level to bring some sort of direction and organization out of this chaotic condition.

To sum up my perspective, I have observed sufficient situations in which the arts and humanities have been infused into the curriculum by classroom teachers to know it can and does work for tremendous change. It exchanges dull drill and memorization for meaningful experiences. It brings interest, life and understanding into the classroom experience.

If the forces that are now working their separate plans can come together to work for the whole Arts/Humanities concept as basic education, then and only then can our hopes become reality.

George R. Neaderhiser earned the B.S. and M.S. degrees (music and music education) from Kansas State Teachers College, and has taken additional studies at the University of Southern California, Kansas University and Indiana University. He has been a public school music teacher and supervisor and, since 1966, has served as Music Consultant with the Kansas State Department of Education.

(14) Joyce Idelson:

> "Budget cuts . . . have caused many music and art departments to cut from an average of five teachers to two teachers."

Joyce Idelson
Graduate Student

THE STATE OF THE ARTS AND HUMANITIES: A PERSONAL PERSPECTIVE

I have been involved with the concept of humanities and the arts for many years. I have always believed that the arts are a necessary part of the school curriculum. The purpose of Project: H.E.L.P. is to further this concept and to centralize information concerning various arts and humanities projects, courses, and programs. Obviously, it is important for arts and humanities educators to have some kind of liaison with each other not only as an information exchange but as a means of stimulating creative approaches to teaching. The Association of American School Administrators in 1959 summed up the purpose of the arts in education which is still relevant to me and, I feel, serves the objectives of Project: H.E.L.P.

> We believe in a well-balanced school curriculum in which music, drama, painting, poetry, sculpture and the like are included side by side with the other important subjects like science and mathematics. It is important that pupils, as a part of general education, learn to appreciate, to understand, to create, and to criticise with discrimination those products of the mind, the voice, the hand and the body which give dignity to the person and exalt the spirit of man.

This past summer I worked on a theatre arts project at the Emerson School in Manhattan. The project consisted of a team of teachers representing the areas of music, art, costume design, dance and drama. When the summer was over we had written and produced a musical show. Many hours were spent in discussions and meetings to find a favorable solution to problems as they arose. Through the interaction of ideas the team was able to utilize the modes of expression in each specialized art form and to use these modes in teaching children. Team interaction of faculty, I have discovered, is almost as important as interaction of the teacher with the student in the ultimate success of a team approach.

In 1969, I was involved in a project at Grover Cleveland High School in New York City. At this Board of Education School I served as a specialist in both music and art. With these arts I did a related-arts project. Through "growth of interest testing" (a series of pre and post tests) the project showed how a course in music appreciation could have a greater growth of interest by relating music to art and by having the students create a musical instrument. The project concluded by the students composing tunes and performing them on the instruments they had made. Also, slides were taken and correlated with a poem by William Blake which was set to music. Though the results were generally positive, the approach was very much an expression of my own concepts and ideas. I feel that the experience would have been enhanced by greater liaison with my fellow educators. At the Emerson School I worked with a team of artist-teachers and was able to learn a great deal from my colleagues.

Many educators have begun to realize that arts and humanities education, as well as being a mode of inquiry, can be beneficial in improving the "tone" of a school and the overall discipline in the school. Working with the arts the child learns to be more civil toward his fellow classmates and this behavior tends to carry-over into out-of-school encounters. In my observation, the arts help children to learn to work together toward a common goal such as may be experienced in producing a concert or a play. The arts, then, are one of the tools educators have at their disposal in solving disciplinary problems. Recently, the New York City Board of Education recognized this and formed "The Center for the Humanities and the Arts" headed by Florence Jackson. This center acts as a liaison throughout the entire system and coordinates the Departments of Music, Art, Language, Drama, and English.

The humanities project at Emerson (which is a private school) is a good example of humanities programs in New York City. Presently, the program emphasizes the theatre arts primarily for the purpose of helping children to learn to express themselves through words. The other arts play a secondary role at this time.

Generally, the Public Schools are having a difficult time in regard to the arts and, to a lesser degree, to the humanities. Most humanities departments with which I am familiar are concentrating most of their efforts on raising the reading level of students. Budget cuts, however, have caused many music and art departments to cut from an average of five teachers to two teachers. Programmatically, this often has resulted in the elimination of advanced courses. Numerous music and art departments have combined to form, in effect, related-arts departments.

Only children in more affluent areas -- and in private schools -- are given the benefit of the arts at an advanced level. Disadvantaged children frequently are deprived of the arts until they demonstrate a minimal reading proficiency level. This seems ridiculous to me since it seems apparent that a good arts program improves the child's overall interest in all that goes on in school. The arts, therefore, should be considered as a complementary -- rather than as an interruptive -- component of any efficient teaching/learning system. Hopefully, as the economy improves, the arts will be restored to their original size, dimension, and impact.

Joyce Idelson is a doctoral student at New York University in related-arts and is a musician and artist. She is a teacher at the Emerson School in Manhattan.

(15) Joseph Mersand:

> ". . . what was called at one time . . .'a great wasteland' is becoming a source of pleasure and cultural enrichment . . ."

Joseph Mersand
166-05 Highland Avenue - 8Y
Jamaica, New York

THE STATE OF THE ARTS AND HUMANITIES: A PERSONAL PERSPECTIVE

On August 25, 1978, there was a celebration of the 60th birthday of the American pianist, conductor, and composer, Leonard Bernstein. This musical celebration was telecast live from Wolf Trap, and was carried over the stations of the Public Broadcasting System. I was vacationing in a little resort in Woodridge, New York, known as Sunny Oaks. My fellow listeners were not connoisseurs of music, but they were enchanted by the three-hour program, which, incidentally competed with a folk dance session for which this resort is well known.

It was an experience that none of us will ever forget. When the folk-dancers returned from their session and were told enthusiastically what they had missed, there were many exclamations of disappointment, especially for missing the last item, the Beethoven (Triple) Concerto in E Major, with soloists Menuhin, Rostropovitch, and Previn. There was also the hope expressed that this excellent program would be repeated soon. In essence, this reaction by both the original audience and the disappointed would-be audience represents what has been happening in the arts and the humanities in America. Thanks to such stations as are represented in the Public Broadcasting System, and to other television programs by the great networks, millions of Americans who have never heard any live musical programs, except perhaps what is performed locally or by a rock group, can now enjoy the greatest in music, dance, the visual arts and drama. In other words, what was called at one time by Commissioner Minow of the FCC "a great wasteland" is becoming a source of pleasure and cultural enrichment to audiences that are counted in the tens of millions.

What does all this mean for us who are dedicated to the humanities and the humanities approach in education? As one who has believed in this approach and who has tried to practice this through almost half a century of teaching, may I make some suggestions?

1. It behooves us, as teachers, to become aware of the riches that television offers us. Months before worthwhile programs (such as the one noted above) are broadcast, they are mentioned in such publications as A Teacher's Guide To Television,* Media and Methods and various scholastic magazines. These are publications every teacher should be aware of -- and use.

2. Help your students and their parents become aware of exemplary programs so they can plan for them beforehand. Where TV sets are not present in homes, perhaps groups could be formed for after school and holiday viewing in schools and other public buildings.

3. Provide opportunities for students to watch selected programs in lieu of homework, or reward such viewing as additions to the usual homework.

4. Encourage your students to develop critical reactions to these programs by a systematic study of the criteria of evaluation. (See my book, The English Teacher: Basic Traditions and Successful Innovations [Port Washington: Kennikat Press, 1977], Chapter 16: TEACHING THE USE OF TELEVISION.

5. If you have videotape equipment and can (legally) videotape musical, ballet, dramatic and other artistic programs, re-play these in class, and demonstrate how greater appreciation may evolve through developing criteria for evaluation.

6. Request your school authorities to provide one or more television sets for your school so that students may watch those good programs which are presented during school time (such as news conferences, etc.).

7. Make use of such reference libraries as the Television Information Office, 745 Fifth Avenue, New York City, Roy Danish, Director, for information about any phase of television.

8. Read some of the magazines that are devoted to the mass media such as Media and Methods, Films in Review, Television Quarterly.

9. Support your local Public Broadcasting Station and get your school to support it. The PBS program guide is a valuable source of information for greater educational utilization of television.

10. Introduce your class to copies of television sections of local newspapers, TV Guide, etc., and show your students how to look for the better programs.

Above all, show your students that you are aware of the humanities potentialities of television and that they can enjoy and profit from watching these excellent programs. Live the humanities approach and your students will absorb some of your own enthusiasm and attitude. Wasteland, No; enchantment, Yes!

*[Prime Time School Television has study guides for a number of programs. For further information write to PTST 120 South LaSalle Street, Chicago, Illinois 60603.]

Biography

Joseph Mersand is retired Associate Professor of Education at York College of the City University of New York. His teaching experience, at both the high school and college level, encompasses almost half a century. Mr. Mersand is Past President of the National Council of Teachers of English.

(16) Todd Britsch:

> "If our role in the education process is being challenged, much of the blame may be laid at our own doors."

Todd A. Britsch
Brigham Young University

THE STATE OF THE ARTS AND HUMANITIES: A PERSONAL PERSPECTIVE

If the popular term "crisis in the humanities" has any validity at all, the crisis must certainly be occurring in the field of humanities and arts education and not in the arts and humanities themselves. All available evidence on publishers' records, concert and museum attendance, the booming dance industry--indicates that public acceptance of the arts is at an all-time high. Indeed, some would suggest that we are in the midst of a "cultural boom."

Yet an attitude of despair seems to dominate much of the discussion among humanists and scholars in the arts. The reasons for such an attitude are undoubtedly manifold, but they seem to be linked to two related phenomena: the decline of the job market in humanities education with its accompanying decrease in undergraduate and graduate humanities majors; and the uncertain place of the humanities curriculum in the scheme of secondary and undergraduate education.

There is no question but that the difficult job market has put unfortunate demands upon many dedicated and qualified young humanists. But in some other respects, the fact that we cannot concentrate on the training of professional humanists may eventually prove a boon to our profession. At the very least, it will force us to reevaluate our proper roles.

For too many years, I believe, humanities educators--especially those in the specific humanities disciplines--have slavishly imitated the sciences, engineering, and other vocationally oriented fields in focusing their efforts on preparing undergraduates for graduate school and on preparing graduate students for careers in research and teaching. Without doubt, our fields would be much poorer without the valuable contributions of our scholars. But it is equally clear that the number of our students who become humanities scholars has always been small and will certainly be proportionally smaller during the next decade or two.

Thus, if we in humanities education are to be useful contributors, a large part of our effort must be concentrated on the education of non-specialists--on providing general education. And it is in this role that we probably meet our greatest challenge.

There is some evidence that humanities and arts education may be in trouble in the curricula of certain schools and colleges. (But there are equally strong signs that others are returning to more traditional views.) If our role in the education process is being challenged, much of the blame may be laid at our own doors. In some instances, we have not adequately communicated what we are doing.

Our first mistake may be in trying to convince students to like our subject matter. No doubt we would all hope that contact with the world's greatest music, art, and literature would evoke a positive response in many students. Our primary objective, however, should be to help them to understand and master the material we teach. As schools undergo a "return to basics" (with its negative and positive aspects), it is easy to see why some do not understand the fundamental nature of humanities education. We may be perceived as entertaining or enriching our students rather than teaching them and helping them develop skills.

A second mistake may be our fadishness. In some cases we have abandoned the rich materials of the masterworks in order to entice students with things familiar to their experience. Hence the units on rock poetry, graffiti, or similar subjects. While there is no question that some information can be gained from such studies, it is equally clear that Bob Dylan is not Shakespeare and that time spent in the one deprives the student of contact with the other. Perhaps it is a sign of our insecurity that we have felt it necessary to be distracted from our main subject matter.

The most crucial failure for many of us has been our surrender to both an "art for art's sake" aesthetic and a philosophy of extreme relativism. Again I do not wish to dispute intrinsic aesthetic worth, but it seems clear that humanists expect even more from the arts. Moreover, most humanists would also agree that there are extra-aesthetic values and that these values can be communicated.

Perhaps the primary value that the humanist affirms is that of meanings in life and in the arts. Most of us also believe, I think, that our disciplines can aid students to identify, investigate, and communicate these meanings. When we settle for less than such an affirmation, we may be confessing that our fields are not central to human understanding.

Thus to me, whether we help students learn about tonality and musical form, the relationship of balance and color, the poetic fusion of sound and sense, a philosophical system, or an historical method, we are ultimately helping them make sense of reality. We are providing multiple means of grasping the world. While the transference of some of these systems to everyday experience may not be easy to establish in some cases, it certainly is demonstrable in others. But even in the cases where it is difficult to validate carryover, one still must argue that mastery of any major system is useful in itself and in understanding other systems. It is finally this understanding, both for the student and the teacher, that makes humanities education worthwhile.

Todd A. Britsch

Education: B. A., Brigham Young University, 1962 (Political Science)
M. A., Florida State University, 1965 (Comparative Literature)
Ph.D., Florida State University, 1966 (Humanities)

Fulbright Scholar, University of Hamburg, Germany, 1962-63

Employment: Professor of Humanities, Brigham Young University
Department Chairman, Department of Humanities, Classics, and Comparative Literature, 1973-78

Grants: Fellowship, N. E. H., 1972-73. Futurism and Human Values

Selected Publications: Books:

Literature as Art (co-editor) Brigham Young University Press, 1972 (741 pp.).

Todd A. Britsch

Selected Publications (Cont.):

The Arts in Western Culture (co-author), to be published by Prentice-Hall (1979?), manuscript submitted.

Articles:

"The Arts and Future Studies," The Next 25 Years: Crisis and Opportunity, Washington, World Future Society, 1975

"The Humanities and the Future: Some Comments on Problems We Face," The Humanities Journal, July, 1977.

Articles on the future, aesthetics, art and values.

Papers read on aesthetics, future studies, values change.

(17) Herb Kramer:

> "The humanist must adopt a policy of planned flexibility. He must learn to welcome inquiries. He must make an extra effort to individualize educational experiences."

Herb Kramer
Art Department
West Islip Public Schools
West Islip, N.Y.

THE STATE OF THE ARTS AND HUMANITIES: A PERSONAL PERSPECTIVE

Sense and Cents Off in Education

The sun smiling on a suburban lawn masks the challenge to life flowing beneath the surface. The neat edges and the trimmed bushes keep the home owner from confronting the truth about the polluted water table that he both sustains and draws sustenance from.

Truths that he confronts are the conspicuous concerns of most of us. Commuting to work, managing business, and maintaining the home demand the bulk of his time and effort. Inflation and taxes threaten his financial security and his way of life. In educational matters, as in other aspects of his life, he has sought to economize. His frugal efforts have led him to make the classic mistake of the unwise consumer, not reading labels and confusing the economical with the inexpensive.

The "cents off" or"sense off" label in today's educational market place is "back-to-basics". The no-nonsense code words appeal to the pragmatic consumer who would rather confront a grimy collar than the insidious outcome of the environmental encounter with phosphates that might result. The "back-to-basics" movement, because of the philosophy and the methods of instruction it stands for, jeopardizes creativity and is economically unsound.

The "basics" approach is characterized by uniformity, obedience training, emphasis on skills, and the teacher-centered pursuit of competence instead of excellence. The arts are deemphasized, even dismissed as frills. Narrowly defined goals discourage the development of sensitivity and imagination. The learning process proceeds without the concept of a hierarchy of needs. Complex goals such as self-expression and valuing are downgraded as skill formation takes priority over the other dimensions of learning. By using teachers with little or no training in the humanities and by planning larger classes with cheaper materials, those supporting the "basics" approach pander to the cost-conscious. This approach represents schooling, not education. It is false educational economy because it neither addresses itself to the real needs of this nation nor of its children. Like the consumer who cleans his collar with a phosphate bearing detergent, the educational planner embracing the "basics" does the laundry but fouls the stream.

Like its physical counterpart, the educational mainstream also needs protection. The environmentalist also washes, but, by using a non-phosphate detergent he cleans his clothing without polluting. He may have to tolerate grey underwear in so doing. The humanities approach to the river of knowledge promises a healthier life to those bathed by its waters.

Every conscientious educator knows that fundamentals are important; but, the wise educator recognizes the fact that the three Rs are only foundations. In order to fashion a viable learning structure a wide variety of related systems must be incorporated into a substructure. Most people would not choose to live in a house devoid of walls and windows no matter how sound the foundation. By ignoring the humanities some educational authorities are constructing an inadequate habitat for the mind and the spirit of the American student.

Humanists view the fundamentals as points of departure for the deepening of insights into the larger world. They value creativity and individuality. Learning, to them, encompasses the world beyond the classroom. Education is no rarefied, abstract art, but a living discipline that connects what we see, hear, smell, taste, and feel to the culture within which we function. Humanists stand for involvement instead of passivity. They are realistic enough to know that the learning problems of the future are not going to be solved by solutions offered in the past.

America faces great issues in the near and distant future. Energy management, inter-ethnic relations, nuclear policy, and the maintenance of a high standard of living are all areas of concern for today's school population. In order to attack these problems, the schools must cultivate a creative approach to knowledge that is reflected both in content and method of instruction. By encouraging involvement, questioning, and self-expression in learning, humanistic educators can promote the An der freude needed to separate the student from his television set. To make the viewer the doer, humanists like environmentalists may have to manage with incurred inconveniences.

The humanist must adopt a policy of planned flexibility. He must learn to welcome inquiries. He must make an extra effort to individualize educational experiences. The educator who embraces the humanities still appreciates the principle of "order preceding learning" but he has to accept a little more noise than a more authoritarian colleague would tolerate. Noise generated by activity is the grey T-shirt of education.

It is frightening to imagine the schools of the future without a humanistic outlook. All teaching would be administered technologically. Indeed, teaching staffs would be eliminated as electronic communicators would manage instruction on a programmed basis. Drugs prescribed under the expert guidance of the school board's medical staff would insure the complete cooperation of all youngsters. Instruction would be confined only to the "basics" and only in a passive manner. Teaching involving questioning and social interaction would be considered a wasteful frill. Mind expanding medication would make questioning superfluous anyway. Class size would be no problem, thousands could be taught at a time. The technology for such education already exists. The Orwellian society tolerating such a system of education would clearly have gone "back to basics" and forward to the suicidal antisepis of the soul.

Instead of being controlled by a pedagogical technocracy, humanists hope to have man himself master the educational avenue to his future. Technology has historically been a tool by means of which mankind has attempted to implement its values. Values rooted in sensed needs have provided motivation for learning ever since primitive man, needing to hunt food, shaped a rock into an axe. By making the axe, man exercised the values of selectivity and judgment. The humanities promise to enrich, not overwhelm, man in the search for knowledge. Used properly, the technological resources available to us today could raise the curtain on a new Golden Age.

Like his predecessors in Periclean Athens and Renaissance Europe, today's humanists entertain a holistic attitude toward learning. In the 16th Century learning programs based upon such an outlook contributed to an unprecedented record of human achievement in art and science; the radiance of that epoch is still unequaled. Unfortunately, these efforts had a limited exposure, since the education nurtured in The Renaissance was only available to the privileged.

Today we have the capacity to communicate thoughts to millions because of the wide variety of mass media available to us. However, we must realize that the capacity to communicate is not enough, the educational act must be aesthetically orchestrated. In order to make an impact, the great truths embodied in mankind's intellectual heritage cannot merely be presented, they must be dramatized and reflected upon. The arts with their unique concern for the principles of design in time and space offer people the opportunity to intensify their encounters with knowledge, even with the 3 Rs.

Humanistic values can enhance every area of the curriculum from prekindergarten to graduate school. The commitment to the humanities gladdens life in general. Every American educator should demonstrate his concern for these values by resisting simplistic solutions, such as "basics", to complex educational problems. He may have to risk being out of fashion by resisting the compelling trend, and like a sailor encountering a headwind, he might have to seek refuge in a sheltered harbor. If his ship is sound he can sail on safely when the wind subsides.

Herb Kramer, born in Brooklyn, New York in 1933, began teaching in New York City public schools shortly after his separation from the Army in 1957. He now lives with his wife and two children in Plainview, Long Island. Since 1970 he has been the Chairman of the Art Department for the West Islip, Long Island, Public Schools. He has degrees from Queens College and Columbia, and has studied under Jean Liberte and Barse Miller on an independent basis.

(18) Elaine Stoddard

"Crucial to the development of the child's growth of aesthetic organizing is an environment which provides multiple opportunities for the process of association and evaluation."

Elaine D. Stoddard
Project Director, ESEA Title IV-C
Reciprocal Learning for Gifted/Talented
Schenectady, New York

THE STATE OF THE ARTS AND HUMANITIES: A PERSONAL PERSPECTIVE

The gifted artist exemplifies the personal triumph of the inquirer emerging over the traditionally fixed structures which typify many educational institutions. Critical to developing uniqueness in artistic talent are the many diversified visual/tactile experiences which do not require predetermined results. The broader the base of experiences, the greater the incidence of discovery.

The discovery factor implies opportunity, trial and success in the learning environment. The structure/methodologies of the learning environment should allow for these implications consistently and on a continuum.

The traditionally fixed structures which typify many educational institutions do not allow sufficiently for this kind of learning experience. Often, problem seeking/solving processes are not encouraged to occur with any sequential consistency.

I recall an incident in my teaching career which will serve to illustrate the kinds of problems confronting potential artists.

I once asked a kindergarten class to draw a picture of a man. One child made a large sweeping line. I asked the child, "What is the man doing?" The child replied, "He's running, of course". I acknowledged his explanation by asking the child to draw the man standing still and to "show me" everything he could about the man. A well-proportioned and detailed drawing resulted in the repeat of his efforts, and, I was delighted.

Actually, the gesture drawing of a man running required more complex reasoning processes. By asking the child to draw my expectations of what a man should look like, I implied that his gesture was inadequate to the task assigned.

The Problem:

In many ways, the preceding illustration defines the problem confronting gifted pupils. The simple fact that gifted pupils perceive questions, assignments, problems in unique ways presents a dilemma to the pupils, to educators and to parents.

The Inquirer:

The inquirer is a process observer capable of reciprocity in both interpersonal and interdisciplinary dimensions.

The inquirer is a creator capable of idea-finding (association) and solution-finding (evaluation).

In the arts, aesthetic organizing is an outcome of the evolution of idea-finding and solution-finding processes. The illustration of the child who created an abstract statement of "man-ness" demonstrated the innate abilities which typify idea-finding and solution-finding processes.

Crucial to the development of the child's growth of aesthetic organizing is an environment which provides multiple opportunities for the processes of association and evaluation.

Alone, the child can only respond to things and the personal reservoir of feelings. Without an on-going supply of human experiences which would encourage "focus", the young artist can become lost in his/her own feelings and findings. Focus allows the artist to organize responses so that productivity may manifest. Focus is a gap between what the child perceives and what the child knows. Aesthetic organizing occurs when the gap narrows. A responsive learning environment considers, examines and then closes that gap through co-penetration and reciprocity of the arts and humanistic dimensions.

The preceding article is adapted from the materials prepared for the State Education Department, Schenectady City School District, National Leadership Training Institute on the Gifted and the Talented, The New York State Art Teachers Association.

Elaine D. Stoddard, a former teacher of art (elementary and secondary) and supervisor of art teacher education for the Capital District, SUNY at New Paltz, is curator and education director, Albany Institute of History and Art.

(19) Herbert Safran:

". . . where did we falter?"

Herbert Safran
Chairman of the English Department
Shenendehowa High School
Clifton Park, New York

THE STATE OF THE ARTS AND HUMANITIES: A PERSONAL PERSPECTIVE

Creating a National Humanities Association:

Where Did We Go Wrong?

Can a group of concerned educators, disillusioned with the state of public education create an association whose goal is to develop an alternative educational structure? One group tried, but it seems to have failed.

In March, 1968, a dozen eager souls from Long Island and Albany met at the New York State Education Department on a beautiful Saturday morning to form the nucleus of a humanities organization. The excitement and enthusiasm generated by the members were infectious, indeed. Each was filled with the fervor, idealism and need to formulate a national humanities group - an association "whose time had come." These educators decided that it had to expand to involve more equally-interested people. As a result, letters were sent out to many teachers and friends of humanities education asking them to gather in New York City at Hunter College High School the following October.

The invitation was accepted by some 150 individuals. They talked, they argued and, finally, they coalesced; by the end of the conference they had developed a constitution for an association. Calling themselves the National Association for Humanities Education (NAHE), the conference ended. How pretentious was that gathering! Imagine, being a founder of a *national* teachers' group, one formed to make education a more meaningful experience to students-- "to educate the whole child--," to provide an inter-disciplinary approach so departments wouldn't compete with each other but would, rather, work and plan together to create a team effort. How ideal! After years of teaching, here, at last, was *the way to teach*. I could hardly wait to share this concept with my colleagues and administrators of my school district.

Then, reality hit! My hopes for education evaporated. By the time of NAHE's fourth biennial conference in St. Louis in 1976, pessimism leading to cynicism intruded upon my utopian ideals for education and for this Association. This aberration reached full development even as the President of NAHE was expounding on the wonderful state of the organization -- when he should have, in my opinion, been delivering a eulogy for the eight-year old idea.

But where did we falter? It now appears that we undermined our endeavors by not selecting suitable leaders and by not providing a Board of Directors that should have set as its priority, specific and attainable goals rather than concerning itself with the wording of the organizational constitution.

Perhaps it is human nature and the foibles within each of us which are at the root of NAHE's leadership shortcomings. Perhaps it was because of the Association's constitution which, originally, required a new president every year. This limitation scarcely gave that individual the opportunity to "get into the role." Perhaps this leadership position was not even sufficiently defined. As it turned out, the presidency of NAHE became merely a figurehead office.

What is being suggested here is that when a leader had been elected to this non-paying and somewhat innocuous position, he accepted the professional accolades that accompanied it (i.e., another line on his resumé, correspondence from out-of-state people, and the increased respect from his academic peers) but,frequently,had little cognizance of the immense responsibility in providing leadership to a newly organized, disparate, loosely-tied organization. Ideally, the first officer should be fully committed to the organization and should possess the charisma to motivate others to "eat, drink and breathe" NAHE. He should possess a conviction of where the Association is headed and the administrative ability to direct his own efforts and those of others in this regard. His enthusiasm and influence should be catching and widespread affecting the entire membership. With the exception of Ray Mesler, first president of NAHE, 1968-69, and, to a lesser degree, one or two others who followed, the individuals who have held this position have not given NAHE this type of leadership.

In all fairness, however, it must be noted that when the leader had to look to his professional position first, the non-salaried presidency was naturally placed lower in the hierarchy of demands. Can one blame this person? After all, one must be pragmatic. How many individuals can be found like Leon Karel, former executive secretary of NAHE, who donated a dozen hours a week, every week for seven years to keep NAHE on an even keel through its early, turbulent, and later, tepid existence? All this for no personal nor financial benefit.

Maybe that's where the Association failed its membership--by not providing a financial stimulus, a responsibility it should have assumed for its leader(s). This would have been one way to show appreciation of those efforts. (Again, one must be realistic in an inflationary economy that the nation is experiencing in this decade.) Another possibility - this in the psychological or, perhaps, enhancing-self-esteem-category - could have been a donation by NAHE to the President's college or school instead of an honorarium. An investment of this type would have accrued more than ample returns. Funds could have been found and allocated for this expenditure, even if they had to be raised from the Board and Division Presidents themselves!

But when an individual gained the presidency, and he knew it would be for merely one year (and later, after much politicking, it was increased to two years), the law of "coasting" materialized. That is to say, since the post appeared to be ceremonial, and since the Board didn't require too much from the President, and since the Board often failed to set goals for the President or NAHE, itself, and since it offered little except the title, why should one put out too much effort to lead this amorphous, loosely organized group, which rarely exceeded 600 members in any one year? More than a third of these were in just three states, as it was. As editor, I often found it difficult even to get the incumbent president to contribute a "President's Message" in NAHE's major publication, The Humanities Journal. This was to be just a single page pointing out objectives of the Association, coming events, or the progress of NAHE in changing the old structure of education." It is well known that if the head of a group does not provide stimulating leadership, the Board, or the Membership can either take command or become apathetic. The latter, it seems, occurred at all levels of NAHE.

Oh, yes, there have been various, short-lived sparkplugs in the leadership now and then, people who have provided a flickering light of hope, but only briefly, and then, they extinguished themselves. Just as the outer space exploratory verve of 1968-69 mushroomed and declined a decade later, so, too, it seems, has the need for a national humanities association blossomed and died.

This has been a personal perspective of a story of an Association "whose time has come" to one of an Association which now ought to be gone. And yet, when and if a new group of leaders appear, imbued with a commitment to accomplish a specific set of goals and to obtain an adequate financial base to underwrite this commitment, then, and only then, should NAHE II be born.

Herbert B. Safran was editor (1968-77) of The Humanities Journal, NAHE's major publication. He is chairman of the English Department, Shenendehowa High School, Clifton Park, New York 12065. Prior to this he was an Associate of the Curriculum Development Center of the New York State Education Department, department chairman at Waterford-Halfmoon Jr. - Sr. High School, teacher of English in Schenectady and Latham (N.Y.) and North Miami (Florida). In addition to numerous publications, he served as editor of the bicentennial book Albany: Crossroads of Liberty.

(20) Leon Karel:

> ". . . the future of the arts in America is hopeful, indeed."

Leon C. Karel
Professor of Aesthetic Education/Humanities
Northeast Missouri State University
Kirksville, Mo.

THE STATE OF THE ARTS AND HUMANITIES: A PERSONAL PERSPECTIVE

Perhaps the most encouraging thing to be said of the Arts and Humanities are that they are in flux. This writer has been at the business of teaching in this field for a quarter century, and at no time in the past has there been such ferment and change as right now. This change takes a number of forms, of which the following seem significant.

First, government interest and support of the arts and humanities throughout the past decade have increased enormously. Starting with the early state efforts of New York and Missouri to fund arts production in their respective states, and continuing with the formation of the National Endowments for the Arts and Humanities, the flow of money and support has been steadily increasing. At the local level, this has resulted in yearly visits of professional groups to the small towns of all the states, participation of humanities teachers in community activities, focus on preservation of arts and ethnic customs, and much much more. Active State Councils on the Arts and Humanities in each state serve to dispense the federal moneys, guide the direction and development of the arts, and generally propagate this phase of American life.

A second area of change has been in the nation's elementary and secondary schools. The present era of rising prices and lowering tax revenues has given us a situation in which many local school administrations have found it necessary to reduce the emphasis on art and music by cutting staffs, eliminating programs, and so on. Many of the nation's largest school systems, those that used to be held up as models for the rest of us to follow in school art and music work, are now reduced to a shadow of their former magnificence. What does this mean? Do the two trends -- increasing federal and state support coupled with decreasing local support -- portend something important and permanent? I think they do, and that "something" is carried in the third aspect of change.

This has to do with the growing interest in dealing with the arts in education from the "generalist standpoint." Prior to this time, we have stressed the performance and production of art, music, dance, and drama in the schools and colleges. In doing so we have created a flood of trained painters, poets, singers, players, dancers, and so forth, most of whom fail to find meaningful employment as professionals in their fields. Meanwhile, we have been neglecting the training of audiences, patrons, supporters of the arts, failing to perceive that we must give equal attention to the non-performer if we are to provide him with the audience he deserves. In this respect, the present stresses on the school arts programs have been in part beneficial, for they have forced us to reconsider what it is that the schools should be doing. Many are concluding that they should be devoting more time and effort to classes for the general student, for the one who will never play, sing, or act professionally (or probably even in an amateur way) but who will, without a doubt, attend concerts, listen to the radio and television, buy paintings for the home, use the basic elements of the arts -- rhythm, color, texture, movement, shape, etc. -- in his everyday life. It is for such as these that the new programs are being developed.

And what are these new programs that we see as so promising? They are many and varied; exploratory courses in "How to See" and "How to Hear" in the world of visual and auditory arts. They are courses in the literature of the arts -- works of the "greats" such as Beethoven, Michelangelo, Shakespeare, Frank Lloyd Wright, Homer...names that no educated person should be ignorant of. They include courses which develop one's ability to make wise choices as to house design, color scheme, music for children, city plans, textile designs and many more aspects of the art elements and principles in everyday life. They often reach out to the learner's sense of history and stimulate his search for answers to his own questions; "What is my purpose here on earth?" "What should be my relationship to my fellow man?" "Is there a life after death, and if so, how should one prepare for it?" Humanities courses come to grips with questions such as these, and show the learner the great importance of the arts as "answers."

In summary, one must say that, seen from this writer's vantage point, the future of the arts in America is hopeful, indeed. While various aspects of change seem disruptive, I am convinced that in the long run, we must emerge with a much sounder basis for promoting the arts in this country, and that as time goes on, performers and producers of the arts will find an ever widening base of support among the general public who, thanks to the new emphasis on "general arts and humanities" in education, now better understand what they are trying to do.

Leon Karel received the B.M., M.A. and Ph.D. from the University of Iowa. He has taught Music and Aesthetic Education/Humanities at Northeast Missouri State University, Kirksville, Missouri since 1948.

Dr. Karel has been a leader in the fields of Allied Arts/Related Arts/Aesthetic Education serving as a consultant, lecturer, and clinician throughout the U.S. His articles have appeared in The Instrumentalist Magazine, Art Education, The Journal of Aesthetic Education, Music Educators Journal and numerous other magazines and periodicals. His books include The Allied Arts - A High School Humanities Guide for Missouri, co-authored with Alfred Sterling; Avenues to the Arts, Simpson Publishing Company (Kirksville, Mo.); Teaching the Related Arts, co-authored with Ira P. Schwarz, Simpson Publishing Company; and Expressions Box, Harcourt Brace Jovanovich, Inc., New York.

Dr. Karel has served as Executive Secretary of the National Association for Humanities Education, as a board member of the Missouri Council on the Humanities, and as a member of the National Humanities Faculty. He is presently Director of Humanities Consultative Service, Northeast Missouri State University.

Faculty Bulletin: Teachers are asked to turn in to the principal their preferences as to class assignment, conference period, and extra duties, prior to the meeting of the administration next Friday.

Would it be imprudence, if I asked for gifted students
When the list of lads and lasses is put up upon my door?
If I cannot have the best ones, please send me a few brain-blessed ones,
Not the pale and puny pest ones I've been handed heretofore.
Give me no more pesky, pimply pupils like I've had before,
Give me scholars - nothing more.

Give me brainy students only, with the others it's so lonely;
It's like being shut off, shuttered, on the outside of a door.
Lectures bounce right off their dumb skulls; nothing reaches to these numbskulls;
Put me where sense frequents in some skulls: registrar, I do implore
That in classes which are classy, I will find myself once more
Give me scholars - nothing more.

Also I would like to see some period or two for freedom
So that I could smoke and smirk and smile behind the locked lounge door.
Perhaps you might just give me two, but three or more would also do
At least it should be quite a few, maybe even make it four.
Yes, on second thought, it ought absolutely to be four
This I ask and one thing more -

If you treasure youth and beauty, take away my washroom duty
It is dull, degrading duty to a man who is mature.
To become a school detective, chasing dolts who are defective
Is cause for keen invective flowing from my heart's dark core,
Causing cries of cutting anguish, causing me to rant and roar -

"Give me academic freedom
From the tasks I think are tedium
If administrators needem'
Let them do it - ever more."

Richard Calisch

118

(21) Richard Calisch:

> "What makes it all possible is a tremendous amount of cooperative effort in which the whole community takes part."

Richard Calisch
Division Head
Humanities
Elk Grove High School
500 W. Elk Grove Blvd.
Elk Grove Village, Illinois

THE STATE OF THE ARTS AND HUMANITIES: A PERSONAL PERSPECTIVE

THE HIGH SCHOOL ARTS FESTIVAL

If your seventeen year old, two hundred pound, six foot four inch basketball playing son comes home from school claiming that he's too tired to do his homework because he took a ballet lesson, or while driving by the high school you notice that the lawn has blossomed with a grotesque crop of junk sculpture all made of two-by-fours and old auto parts, or your usually non-artistic teenager begs off helping you paint the garage in order to "help the art club paint a mural," then you know that your community and your family has been caught up in one of the fastest spreading phenomena on the educational scene, the high school art fair. All over the country high school art, English, music, dance, and home economics departments are sponsoring these expositions. With the first signs of spring the posters go up and the drama coach, choral director, humanities teacher, dance instructor, and art teacher disappear into their ivory towers to emerge a few weeks later looking tired, overworked, and schizophrenic but having produced in the interim, separately and together, the day, week or month long festival of art exhibits, plays, concerts, fashion shows, recitals, films, and happenings which constitute the art fair.

The obvious reason for these efforts is educational, to promote an interest in the arts and to offer to the students a concentrated incentive to produce works which reflect their abilities and which will be shown or demonstrated instantly. The science fair has been playing that circuit since sputnik. But there are other less obvious reasons for the productions of an arts fair. For years the packagers of secondary schools have searched for ways to entice the taxpayer, who is ever more frequently being asked to pick up ever more expensive tabs, into the school to see what he is paying for. Traditionally sporting events have been the bait, but that only works when you're winning, and during the sixties the changing student attitudes toward the establishment weakened the drawing power of Joe Jock, All-American. The growing feeling that creativity is where it's at has given impetus to interest in the arts, both "ours" and "theirs," and therein lies the tail of the soaring kite which is the art fair. A week set aside to show off the accomplishments of the students in the graphic and performing arts plus a few famous or semi-famous guest artists will pack them into the high school. In the same school where parent-teacher meetings have bombed perennially, the art fair has necessitated special parking arrangements to handle the overflow, and repeat performances of some of the events. How do you keep Dad away when Susie is modelling a dress she's made herself or if George is appearing in a play? And this drawing power has been pulling them in all over the country.

Highland Park High School, located in one of the old line suburbs north of Chicago, sponsored a week called "Focus on the Arts" at which non only were students' projects exhibited and performed but an impressive list of guest artists was presented, including Prima Ballerina Maria Tallchief, and a bevy of Chicago area artists and show biz personalities. The event was paid for by solicitations of the parents for contributions of from ten dollars up. Over 250 families ante'd up and the festival took over the school for a smash hit week. Several years ago the Baton Rouge school system presented its talent in connection with the annual humanities conference of the National Council of Teachers of English, bussing the students and their families to New Orleans to set up their exhibits, art shows, and to present scenes from the Crucible and from original works. Even non-educational enterprises are cashing in on the drawing power of the art fair. All over the country shopping centers and department stores are sponsoring art exhibits, concerts, and shows by high school students. Traditionally the annual art competition sponsored by Scholastic Magazines has exhibited selected works in local department stores, and banks are now contacting high schools for art exhibits to grace the halls of commerce with culture. Often the art exhibit in the narrow lobby of the local cinema is better than the show on the wide screen inside, and even more often the art work is that of a talented teen-aged high school student.

Probably the largest scale arts fair is the one held each spring in Northwest Suburban High School District 214 in Illinois. Located in middle income commuter suburbs of Chicago, which have only limited public transportation connections with the big city thirty miles southeast, the district recognized early that the major task of filling the recreational and cultural void for the teen-ager would be shared by the active park district, the public libraries, and the schools. Since 1966-67, the district has been bursting with activity, but not just the usual sports events and school plays. In addition to the short order menu served up by many high schools, Elk Grove High School, one of eight in the district, for 12 years has cooked up a feast of events for students and community alike. In 1967 the Humanities staff sponsored "Humanities Week," five days of after school events which included skits by drama students, a lecture on Civil War music, and a jazz concert. Within five years the division was planning 216 events: field trips, concerts of all kinds, guest artists and poets, plays, recitals and exhibits, with more than 100 of them jammed into May, many of them sponsored by the students' Humanities Board, a group of enthusiastic kids selected to be the division's student impressarios. 1978-79 will be the third year the festival will encompass not just one but all eight high schools and the 238,000 people in the District 214 communities of Arlington Heights, Buffalo Grove, Elk Grove Village, Mt. Prospect, Prospect Heights, Rolling Meadows, and Wheeling. And the festival for several years has been expanding its sphere of influence in the community.

The six week period from April 10 - May 20 is set aside as Arts Unlimited 214, a colossal celebration of art, poetry, dance, theatre, architecture, film, music, history, and other such heady stuff. Of the approximate 20,000 who daily attend the eight schools, over 4500 will be active participants in the art exhibits; plays; concerts; or one of the special poetry readings, skits, fashion shows, demonstrations, film competitions, dance recitals, and song fests. More than 350 events take place during the festival each year; more than 30,000 spectators attend.

In addition to this art-pourri, guest poets will appear to read their poetry; an architectural tour of Chicago will take place on a day that Chicago doesn't even suspect; there is to be a show of original student-composed music and dance and comedy; and a bagpipe band will entertain during the lunch hours. The literary magazines will be published and sold throughout the schools. Then as if that weren't enough, the drama departments will present a musical comedy at each school. The arts which are presented include archeology, architecture, automobile design, crafts, cuisine, dance, drama, fashion design, film, gymnastics, interior design, jazz, journalism, literature, painting, philosophy, poetry, speech, symphony, variety acts, and vocal music.

What makes it all possible is a tremendous amount of cooperative effort in which the whole community takes part. Over 12 years it has been discovered that the festival can be made to pay for itself by charging nickel and dime fees to some of the events (10¢ to see an hour's worth of old movies), by using tax supported foundations to supply talent (the Illinois Arts Council and Urban Gageways to name just two), and by sponsoring films, dances, and concessions during the school year, which simply adds more cultural events to the calendar. Parents too can be asked to share the burden. With luck and a good deal of persuasion the school board might even cough up, as they do in District 214. The other problem is whipping up the interest necessary to persuade the school district to allow a six week program to disrupt the routine. This has taken a long time in 214. According to the people responsible for all of this, the arts are "in." This is, they say, a district where writing a three act play and producing it is considered "with it," where for one event a young man who is now making his mark in the University of Illinois music school composed and arranged a symphonic suite for a twenty-three piece band and then put together the band and played the piece at a concert to which several hundred people came. During the year when Altamont and Kickapoo had given Rock Fests a dirty name, the Mayfest, a Sunday afternoon rock concert attracted nearly a thousand orderly people who came, did their thing, and left without incident, pot, or nudity. The entire event was planned and carried out by the student Mayfest committee, which sank the profits back into a series of smaller rock concerts the next year. The chairman of the festival who spoke at a New Orleans meeting of arts administrators on the subject of "How to Put on a High School Art Festival Without Really Paying," explained that "We try to sponsor the kids. We decorate our halls with their work; we will put on a concert for any student who wants a platform. Though most of the 350 events in Arts Unlimited are student projects, we do invite guest celebrities (Maria Tallchief, Doc Severinson, Maynard Ferguson, Ruth Page, Ann Barzel, Gene Siskel, and others); they are the spice that adds extra excitement and glamour to the festival. We're trying to revive the idea of the school as patron of the arts as well as teacher of the arts, and the idea is spreading to other parts of the school. This year the math department will contribute a computor show, the home ec people will put on fashion shows and the physical ed people will put on dance and gymnastic demonstrations. There's no telling what will happen next year. But it took years of sponsoring, of pushing, and of putting on performances to which nobody came to get us to this point. The first film we presented in 1966, we paid $50.00 to rent and only four people showed up; now we draw a couple of hundred for every film. We've reached our kids and we've branched out into the community. The public library, the local bank, the municipal building are all sponsoring art shows. The local Arts Guild is involved and the service clubs have made nice donations. Arts Unlimited 214 has been building for twelve years. It is now at the point where it is an annual forty day extravaganza which has caught the community's fancy, and become an eagerly anticipated event. It has been well worth the effort."

Richard Calisch is Division Head of the Humanities Division in Elk Grove High School, Elk Grove, Ill. He has written poetry published in English Journal, Gallery, Roundtable, Jean's Journal, Scholastic Coach, Illinois Interscholastic, and at least twice as much that has been rejected by at least three times as many magazines. He is the winner of the Mrs. Richard Calisch prize for Valentine and Birthday poetry. Mr. Calisch is the author of two unpublished novels which probably deserve to remain so. Mr. Calisch is much in demand as a spectator at conferences, clinics, and sports events. He is married, has three sons, and a dog named Clytemnestra.

(22) Francis Fregly:

> "Educational experiences, focused on art-based interactions between the young and elderly, could foster increased contact on a more permanent basis."

Francis Fregly
Fourth Grade Instructor
Cherokee Elementary School
Ronkonkoma, NY

THE STATE OF THE ARTS AND HUMANITIES: A PERSONAL PERSPECTIVE

The Young; The Elderly; The Arts

"Ever since my Dad left things have been pretty tough. Now my wrinkled old grandmother is moving in. She doesn't understand me. How could she? She'll be seventy soon."

"My grandma was watching me play and began to cry. She told me later she was thinking about when she was young. I can't imagine my grandma young."

"Grandpa always sits and stares. I asked him why he does it. He told me he was waiting to die. I don't understand."

"Old people always seem sad. I want them to sometimes laugh, but I don't know how."

"I never want to get old. It wouldn't be any fun, just a real bore."

These reactions of students I have taught over the past few years express the apparent lack of understanding, the misconceptions, and the negative, stereotyped attitudes commonly held by the young in regard to the elderly. To the young, old age is associated with many undesirable traits such as dependency, forgetfulness, a reluctance for change, eccentricity, self-pity, mental decline and being unproductive members of society (Axelrod & Wisdorfer, 1961; Kogan & Shelton, 1962; Jacobs, 1964; McTavish, 1971; Butler, 1975; Borges & Dutton, 1976; Seefeldt, et al, 1977; Ansello, 1977). By accepting these stereotyped beliefs about the elderly, the young are viewing old age as an unpleasant experience. Stereotypes of the old that the young grow up with in their immediate environments can turn them off to problems they will eventually face in adjusting to their own aging process.

The development of programs, approaches, and experiences that can effect change in the stereotyped attitudes held by the young toward aging and the aged is something we as educators should begin to examine. We should also look at how we are preparing the young to adjust to their own aging and how they can begin to relate positively to those who are older. Instead of the young denying the aging process and disassociating themselves from the elderly, strategies should be developed to bridge the gap that separates these two potential allies.

As long as the young continue having negative expectations of the elderly and aging, there will be little motivation to seek interaction with the elderly. Contact and interaction with the elderly could begin to ease some negative attitudes the young may have. Through contact and accurate information about the elderly, the young should be able to assess their perceptions of the aging process and how aging affects them (Seefeldt, et al, 1977; Rosencranz, 1969). Brought to terms with their own aging, the young can find working with the elderly a stimulating and rewarding experience.

Educational experiences, focused on art-based interactions between the young and elderly, could foster increased contact on a more permanent basis. A cooperative atmosphere could lead to continuing awareness, understanding and growth between both groups. To know each other as individuals, to know and share the diversity of interests, experiences, expertise that the elderly have to offer the young can become a treasure chest of new found knowledge. This potential wealth of knowledge the elderly have to share with the young, with society, is waiting to be drawn upon.

I am in the process of developing what I call "The Senior Citizen Resource Corps," involving senior citizens of my school community. The purpose will be to channel the expertise each senior citizen may have in the arts into the classroom setting. The arts, as in life, deal with feelings - feelings that should be shared and experienced. Through the interaction of various art focused activities the young as well as the elderly can have opportunities to become aesthetically aware and sensitized to the diversity, needs and asperations of each other. This can be just the beginning for these two age groups that have been pushed from the mainstream of society. Each could become a vital contributor to the enrichment of a community.

Using the performing arts as a vehicle, the above objectives can be incorporated into the school curriculum. Many inter-age experiences could be shared. The expertise of each age group could contribute to the total artistic experience. Some of these endeavors might include: the many faceted aspects that comprise the production of a school play; the formation of a theatre group; and/or a community museum displaying the arts and crafts of both the young and elderly.

The social interactions that would result in the cooperative production of these efforts could bring about meaningful insights into one another's capabilities and values.

These types of programs and interactions could eventually mushroom into becoming a permanent feature of the community. The resulting feedback from this cooperative liaison could bring about the necessary insights and understandings needed for a sharing, cooperative society.

REFERENCES

1. Ansello, Edward F.,"Age and Ageism in Children's First Literature". Educational Gerontology, 1977, 2 (3), 255-272.

2. Axelrod, S., & Eisdorfer, C. "Attitudes Toward Old People: An Empirical Analysis of the Stimulus Group Validity of the Tuckman-Lorge Questionnaire" Journal of Gerontology, 1961, 16, 75-80.

3. Borges, M. A., & Dutton, L. J. "Attitudes Toward Aging: Increasing Optimism Found with Age" The Gerontologist, 1976, 16 (3), 220-224.

4. Butler, R. N. Why Survive? Being Old in America. New York: Harper & Row, 1975.

References (cont.):

5. Jacobs, H. Lee. Youth Looks At Aging. University of Iowa, Institute of Gerontology and Division of Extension and University Services, Iowa City, 1964.

6. Kogan, N., & Shelton, F. "Beliefs About 'Old People': A Comparative Study of Older and Younger Samples." Journal of Genetic Psychology, 1962, 100, 93-111.

7. McTavish, D. G. Perceptions of Old People: "A Review of Research Methodologies and Findings". The Gerontologist, 1971, 11 (4, Pt. 2), 90-102.

8. Rosencranz, H. A., & McNevin, T. E. "A Factor Analysis of Attitudes Toward the Aged". The Gerontologist, 1969, 9 (1), 55-59.

9. Seefeldt, C., Jantz, R. K., Galper, A. & Serock, K. "Children's Attitudes Toward the Elderly: Educational Implications". Educational Gerontology, 1977, 2 (3), 301-310.

Francis David Fregly holds the B.A. (University of Pittsburgh, 1969) and the M.A.T. (University of Pittsburgh, 1971). Graduate studies include work at the University of London (1972 and 1975) and University of Pittsburgh (completing work on Ph.D. in Elementary Education). His teaching experience includes:

1969-1971	National Teacher Corps Intern (Univ. of Pittsburgh & Pittsburgh Public Schools);
1971-1973	Pittsburgh Public Schools;
1973-1978	Connetquot Central School District of Islip, Bohemia, N.Y.

(23) Clint Marantz:

> "At a time when people are alarmed by allegations that high school graduates lack basic skills . . . the arts can serve as a resource to reinforce learning."

Clint Marantz

BOCES COORDINATED
ARTS & HUMANITIES PROGRAM
BOCES I, II, III SUFFOLK COUNTY
215 Old Riverhead Road
Westhampton Beach, NY

THE STATE OF THE ARTS AND HUMANITIES: A PERSONAL PERSPECTIVE

BOCES ROLE IN THE DEVELOPMENT OF ARTS IN EDUCATION

An interesting development for arts in general education in Suffolk County, New York came about when the three Boards of Cooperative Educational Services serving the County's seventy-two school districts created a coordinated BOCES Arts and Humanities shared services program operating out of BOCES I offices in Westhampton Beach. What is the BOCES role in the development of arts in education? First, a clarification of what we mean by the arts in education or aesthetic education.

The concept of aesthetic education as a major branch of the curriculum comparable to the natural sciences or the social sciences has not been a widely accepted one, even though particular schools or school systems may have developed outstanding programs in one or more of the arts. After many years of focusing primarily on the talented in music and art, the concern now is directed to all the arts for every child in all grades, K-12. This new approach called "aesthetic education" or simply "the arts in education" infuses the arts with all the subject matter in the curriculum. Teachers begin to recognize that the arts are basic education, that the arts represent fundamental ways of knowing -- another language for learning.

This new approach to the arts treat the arts as part of, not apart from, everything that goes on in schools. When students study a butterfly, for example, they can supplement and enhance their study of its biological components by looking at its aesthetic components -- its color, design, and symmetry. In this way, the arts are presented not as separated, isolated realms but in total continuity with life. Therefore, all the arts -- theatre, dance, filmmaking, photography, creative writing, the visual arts, and music -- provide the variety of symbolic systems for students to explore their expressive and communicative potential, their creative possibilities and their processes of thought and feelings.

Arts in education does not mean "correlation" or "integration" concepts that flared and failed in the 1940's and early 50's (correlation meant that when the students were studying China, the music teacher scheduled Chinese songs for the class and the art teacher asked the students to create a Chinese dragon). Aesthetic education teaches more than an understanding and an appreciation of the arts. Because it recognized that poverty of sensitivity and feeling accounts for the numbing nonexperience of life, it employs the art experience as a vehicle to link students meaningfully with their total environment. Ideally, aesthetic education causes people to grapple with the harmonious and discordant elements of life, from the effects of design or non-design on shopping centers to the need for open space and trees in the cityscape. It is a matter of consciousness raising. Aesthetic education then enlists all the senses in learning. The arts process, rather than the product, draws students into the subject matter. It is this kind of sensory interaction with the world that makes the student a participant in it, rather than a mere spectator of it.

At a time when people are alarmed by allegations that high school graduates lack basic skills or that the national dip in SAT scores represents a decline in learning, the arts can serve as a resource to reinforce learning. Arts in education does not preclude special arts offerings designed for the talented. Nor does it imply that the arts become completely submerged in the process of service to the subject matter. Since many classroom teachers have limited backgrounds in the arts, it behooves the school leadership to make available all resources to promote the development of arts in education.

The necessity for the arts in education takes advocates and support. In order to do this, a core of interested persons including the principal and several teachers must work cooperatively with the arts specialists and make use of the arts resources available within the community.

In keeping with the original purpose of BOCES, as defined by the New York State Legislature when they established BOCES in 1948, a variety of efforts are employed to encourage two or more school districts to share resources and BOCES services which encourage the development of all the arts for all children, K-12.

BOCES publishes a 175 page Artist-In-The-Schools Shared Service Brochure each year which describes literary, visual and performing artist residencies, varied performances available in music, theatre, and dance -- fees and general information. The Program Coordinator plans and coordinates the program with each district which then affords the district the opportunity to avail themselves of additional state aid funding. Programs are designed to integrate the arts as an integral part of the school curriculum. Following each residence or performance, a district's administrator, teacher, and student evaluate the program on a form designed by the Advisory Council. This information is made available to school districts and artists.

In the fall of 1977, BOCES was awarded a Title IVC Grant which was designed to identify three school districts in Suffolk which have made a significant start in developing arts in general education. Amityville, Harborfields, and Hauppauge, the three districts, each selected an elementary school building in their district which had a principal willing to make a strong commitment for aesthetic education. All 1st, 2nd, and 3rd grade teachers plus music, art, and physical education teachers were involved in nine full-day workshops. Funding was provided to pay the district for substitute teachers. A shared in-service teacher-training program was provided in each school using the New York State's validated Project SEARCH, the CEMREL Aesthetic Education Program, and the National Endowment's Artists-In-The-Schools Program. The project's goals were to familiarize teachers and administrators with objectives, programs, and curriculum materials developed by the three validated programs and to provide a management model capable of combining these three programs into an approach which would increase success and cost effectiveness and greater accountability in the evaluation of arts in general education curriculum.

A county-wide Conference on the arts in general education in 1977 was successful in initiating the formation of seven Township Arts In Education TASK Force Groups with broad support from community, parents, and school staff to focus the attention of the community on the necessity for all the arts for all children.

What is emerging out of the BOCES effort is a network of Suffolk school districts which will have demonstrated a strong commitment to the arts, sharing ideas, programs, resources for quality arts in general education programming.

Biography

Clint Marantz, founder and Executive/Artistic Director of the Performing Arts Foundation of Long Island from 1964-74, was responsible for developing a four year $750,000 ESEA Title III Arts In Education Project that has continued to be financially supported by school districts after initial federal seed funding was discontinued. Prior to efforts with the Performing Arts Foundation, he was an English teacher at Huntington High School, Huntington, New York from 1949-64 and was responsible for developing the high school drama program.

For the past two years, he has been Program Coordinator for the Boards of Cooperative Educational Services of the 1st, 2nd, and 3rd Supervisory Districts in Suffolk County (administered through BOCES I - Westhampton Beach) in the development of shared services in arts and humanities. Recently he was invited to serve on the Commissioner's Advisory Council on Integrating the Arts into General Education.

III. A BRIEF SURVEY OF SOME RECOMMENDED COURSES AND PROGRAMS

This survey is based, in small part, on the compiler's personal contact with individual teachers and administrators; it is based in large part on information received from the project coordinators, resource persons and other volunteers. Some of the information may be dated due to personnel and programmatic changes, but was included here as representative of a type of course or program.

A follow-up study is presently under way. Information concerning changes and modifications of listed - as well as new or additional - courses and programs will be gratefully received.

Since the arts and humanities are an integral part of most elementary structures, they (generally) have not been listed here as courses or programs *per se*. It is hoped that additional research will be undertaken to determine the degree and mode of this integrality.

A BRIEF SURVEY OF SOME RECOMMENDED COURSES AND PROGRAMS

ALABAMA

COFFEE HS FLORENCE 35630

TITLE: HUMANITIES TEAM (2).

APPROACH: COMBINED CHRONOLOGICAL, ELEMENTS & STRUCTURES.

IMPLEMENTATION: EMPHASIS ON MUSIC, ART, LITERATURE. EVALUATION BASED ON INDIVIDUAL RESEARCH, GROUP ACTIVITIES, AND CLASS PRESENTATION

TUSCALOOSA HS TUSCALOOSA 35401

TITLE: HUMANITIES TEAM (7) 35+ STUDENTS IN EACH OF 5 SECTIONS.

APPROACH: COMBINED PSYCHOLOGICAL, PHILOSOPHICAL.

IMPLEMENTATION: SUBJECT AREAS OF ART, MUSIC, LITERATURE, DRAMA, HUMAN RELATIONS. UNITS ON "LONELINESS," "CREATIVE ATTITUDE," "MUSIC & LITERATURE," "HUMAN RELATIONS," AND OTHERS. PASS-FAIL SYSTEM USED BASED ON STUDENT COMPLETION OF ASSIGNED WORK.

ADDITIONAL FEATURES: FIELD TRIPS TO ART SHOWS, CONCERTS, SLUM AREAS. AV MATERIAL.

ARIZONA

ARIZONA STATE UNIVERSITY, CENTER FOR THE HUMANITIES TEMPE 85281

TITLE: GENERAL STUDIES COURSES IN HUMANITIES
B.A. AND/OR M.A. DEGREE PROGRAM

IMPLEMENTATION: SUBJECT MATTER FIELDS INCLUDE ART, ARCHITECTURE, CINEMA, LITERATURE, MUSIC, PHILOSOPHY, RELIGIOUS STUDIES, THEATRE, AND OTHER PERFORMING ARTS. HUMANITIES STUDIES NOT LIMITED TO WESTERN CIVILIZATION.

NOTE: PROFESSOR ROBERT C. FRAZIER, CENTER FOR THE HUMANITIES, ARIZONA STATE UNIVERSITY, HAS MADE SEVERAL "STATUS CHECKS" OF HUMANITIES PROGRAMS IN SECONDARY SCHOOLS IN ARIZONA.

ARIZONA (continued)

CANYON DEL ORO HS TUSCON 85702

TITLE: HUMANITIES 50+ STUDENTS, ELECTIVE.

APPROACH: COMBINED/CONFLUENT USING GREAT THEMES.

IMPLEMENTATION: SUBJECT AREAS OF ANTHROPOLOGY LITERATURE, ART, MUSIC, PHILOSOPHY--EMPHASIS ON EAST INDIAN CULTURE.

ADDITIONAL FEATURES: SELECTED READINGS, LISTENING. THEMES INCLUDE "MAN AND CULTURE," "MAN AND GOD," "MAN AND JUSTICE," AND "MAN IN HIS SEARCH FOR FREEDOM."

CHANDLER HS CHANDLER 85224

TITLE: HUMANITIES FOR COLLEGE-BOUND SENIORS.

APPROACH: CHRONOLOGICAL, ANCIENT GREECE THROUGH 20TH CENTURY.

IMPLEMENTATION: SUBJECT AREAS OF PHILOSOPHY, ART, LITERATURE, MUSIC, DRAMA.

IMPLEMENTATION: PROJECTS FOR EACH HISTORICAL PERIOD. REFERENCES: SEARCH FOR PERSONAL FREEDOM (CROSS, LINDAU, AND LAMM); ENCYCLOPEDIA BRITANNICA'S HUMANITIES FILM SERIES: BBC FILM SERIES CIVILIZATION, K. CLARK.

PARADISE VALLEY HS PHOENIX 85036

TITLES: WESTERN THOUGHT IN LITERATURE AND PHILOSOPHY, AN INTRODUCTION TO ART HISTORY, HUMANITIES APPRECIATION. FOR JUNIORS AND SENIORS (ELECTIVE). (TEAM) 3 SPECIALISTS. ART, MUSIC, LITERATURE AND PHILOSOPHY. APPROXIMATELY 35 STUDENTS PER CLASS.

APPROACH: CHRONOLOGICAL, ANCIENT WORLD TO 20TH CENTURY.

IMPLEMENTATION: SUBJECT AREAS OF ART, ARCHITECTURE, MUSIC, LITERATURE, PHILOSOPHY.

ADDITIONAL FEATURES: 20TH CENTURY POP CULTURE (ABSTRACT EXPRESSIONISM, OP, PSYCHEDELIC ART--FUNK, JAZZ).

REFERENCE: A POPULAR HISTORY OF MUSIC, CARTER HARMAN (DELL PUBL., 7034).

ARKANSAS

PINE BLUFF HS   PINE BLUFF 71601

TITLE: HUMANITIES I & II (TEAM) JUNIORS, SENIORS--HONORS.

APPROACH: CHRONOLOGICAL--WESTERN, ORIENTAL CULTURE.

IMPLEMENTATION: SUBJECTS INCLUDE MUSIC, ART, DRAMA, LITERATURE, PHILOSOPHY.

ADDITIONAL FEATURES: AV MATERIAL, CREATIVE ACTIVITIES IN ART AND DRAMA.

SAINT ANNE'S HS   FORT SMITH 72901

TITLE: INTRODUCTION TO HUMANITIES (TEAM) SENIORS.

APPROACH: CHRONOLOGICAL--WESTERN WORLD.

IMPLEMENTATION: SUBJECTS INCLUDE PHILOSOPHY, HISTORY, RELIGION, LITERATURE, ART, MUSIC, SCIENCE.

RESOURCES INCLUDE *INTRODUCTION TO THE HUMANITIES*, (VAN DE BOGART, BARNES AND NOBLE) "ART AND MAN" (SCHOLASTIC MAGAZINE).

ADDITIONAL FEATURES: FIELD TRIPS, AV MATERIAL. RESOURCE PERSONS FROM HS FACULTY AND ARTS AND EDUCATIONAL CENTERS.

CALIFORNIA

BAKERSFIELD HS   BAKERSFIELD 93302

TITLE: HUMANITIES   COLLEGE-BOUND STUDENTS, ELECTIVE, ONE SEMESTER.

APPROACH: COMBINED, CHRONOLOGICAL, ELEMENTS & STRUCTURES.

IMPLEMENTATION: SUBJECT AREAS OF MUSIC, ART, LITERATURE.

UNITS INCLUDE FUNDAMENTALS, IDEAS AND DISCOVERIES, CONTEMPORARY CULTURE, POLITICAL IDEAS.

CLAREMONT HS   CLAREMENT 91711

TITLE: HUMANITIES I (TEAM) 5.

APPROACH: PHILOSOPHICAL, GREAT THEMES.

IMPLEMENTATION: SUBJECT AREAS OF MATH/SCIENCE, FINE ARTS, INDUSTRIAL ARTS, RELIGION, PHILOSOPHY, HISTORY.

UNITS INCLUDE "IS MAN FATED?", "IS ART UNIVERSAL?", "SELLING JOY THROUGH GADGETRY AND CREATURE COMFORTS." (THEMES VARY FROM YEAR TO YEAR).

ADDITIONAL FEATURES: FIELD TRIPS. GUEST SPEAKERS. MULTIMEDIA PRESENTATIONS. SEMINARS.

CALIFORNIA (continued)

HARVEY MUDD COLLEGE CLAREMONT 91711

TITLE: HUMANITIES (GENERAL EDUCATION, FRESHMEN, 130 + STUDENTS) "QUEST FOR COMMONWEALTH." 6-8 FACULTY.

APPROACH: VARIETY OF DISCIPLES IN THE HUMANITIES AND SOCIAL SCIENCES.

LIVERMORE HS LIVERMORE 94550

TITLE: HUMANITIES (TEAM (2).

APPROACH: CHRONOLOGICAL, PHILOSOPHICAL USING GREAT THEMES.

IMPLEMENTATION: SUBJECT AREAS OF ART, MUSIC, LITERATURE, HISTORY, PHILOSOPHY. UNITS ON "WHAT IS MAN?", "SYMPOSIA ON FREEDOM," "THE HERO IN SONG AND STORY," "MODERN PROBLEMS."

ADDITIONAL FEATURES: FIELD TRIPS, HIGH SCHOOL ART GALLERY.

MARTINEZ UNIFIED SCHOOL DISTRICT MARTINEZ 94553

TITLE: HUMANITIES FOR SOPHOMORES, JUNIORS, SENIORS (ELECTIVE).

APPROACH: CHRONOLOGICAL, GEOGRAPHICAL, PHILOSOPHICAL (COMPARATIVE).

IMPLEMENTATION: SUBJECTS OF LITERATURE, PHILOSOPHY, RELIGION, ARCHITECTURE, PAINTING, SCULPTURE, MUSIC, DANCE.

UNITS INCLUDE STUDIES OF VARIOUS PERIODS. EVALUATION BASED ON PROBLEM SOLVING.

ADDITIONAL FEATURES: GUEST SPEAKERS. AV. FIELD TRIPS.

MAPA VALLEY UNIFIED SCHOOL DISTRICT YOUNTVILLE 94599

TITLE: ENGLISH HUMANITIES JUNIORS & SENIORS.

APPROACH: SOCIAL GROUPING, PSYCHOLOGICAL, PHILOSOPHICAL.

IMPLEMENTATION: SUBJECTS INCLUDE ART, MUSIC, RELIGION, PHILOSOPHY.

UNITS INCLUDE STUDY OF MYTHS, SYMBOLS; INDEPENDENT CREATIVE PROJECT.

OAKLAND HS OAKLAND 94604

TITLE: HUMANITIES (TEAM) 3 HETEROGENEOUS CLASSES.

APPROACH: CHRONOLOGICAL, SOCIAL GROUPING, PHILOSOPHICAL.

IMPLEMENTATION: SUBJECTS INCLUDE LITERATURE, ART, MUSIC, SOCIAL STUDIES.

UNITS ON "THE MEANING OF HUMANITIES," PERIOD ARCHITECTURE, MUSIC, LITERATURE.

ADDITIONAL FEATURES: USE OF FACULTY MEMBERS FROM OTHER DEPARTMENTS AS RESOURCE PERSONS.

SAN GORGONIC HS SAN BERNADINO 92402

TITLE: HUMANITIES PROGRAM (TEAM) 4 100+ SOPHOMORES, ABOVE AVERAGE STUDENTS.

APPROACH: CHRONOLOGICAL, WESTERN CULTURE.

IMPLEMENTATION: SUBJECTS INCLUDE HISTORY, LITERATURE, ART, MUSIC.

UNITS INCLUDE CULTURAL HISTORY FROM PREHISTORIC TO CONTEMPORARY. EVALUATION BASED ON UNIT EXAMS, DISCUSSION IN SEMINARS, ASSIGNMENTS, AND UNDERSTANDING OF CONCEPTS.

ADDITIONAL FEATURES: FIELD-TRIPS, CONCERTS.

SAN LEANDRO UNIFIED SCHOOL DISTRICT SAN LEANDRO 94577

TITLE: (GENERAL NINTH GRADE FINE ARTS CURRICULUM) (TEAM) 4 COURSES FOR FRESHMEN.

APPROACH: ELEMENTS AND STRUCTURES, AESTHETIC PRINCIPLES.

IMPLEMENTATION: SUBJECT AREAS OF MUSIC, ART.

UNITS INCLUDE DEVELOPMENT OF AWARENESS, BASIC SKILLS, PRINCIPLES. RESOURCES INCLUDE WHAT TO LISTEN FOR IN MUSIC (COPLAND), INVITATION TO MUSIC (SIEGMEISTER).

ADDITIONAL FEATURES: CLASS ACTIVITIES FOR VARIOUS UNITS.

SAN MARINO HS SAN MARINO 91108

TITLE: HUMANITIES I & II JUNIORS, SENIORS--ELECTIVE.

APPROACH: CHRONOLOGICAL, PHILOSOPHICAL, GREAT THEMES.

IMPLEMENTATION: SUBJECTS INCLUDE ART, LITERATURE, MUSIC, PHILOSOPHY, DANCE. UNITS INCLUDE "WHO AM I?", "WHERE AM I GOING?", AFFECT OF TIME AND ENVIRONMENT. RESOURCES: ADVENTURES IN WORLD LITERATURE (INGLIS AND STEWART).

ADDITIONAL FEATURES: EVALUATION PASS/FAIL WITH GRADE OPTION. SPECIAL STUDIES OF SUGGESTED TOPICS, INDIVIDUAL AND GROUP REPORTS.

SAN MATEO HS   SAN MATEO 94402

TITLE: PERFORMING ARTS (TEAM) 6 OPEN TO ALL GRADES. PREREQUISITES INCLUDE PRIOR EXPERIENCE IN ANY OF THE ARTS.

APPROACH: COMBINED, WITH EMPHASIS ON APPLICATION.

IMPLEMENTATION: SUBJECT AREAS INCLUDE DRAMA, DANCE, MUSIC, COSTUME, THEATRE.

UNITS FOR EACH OF THE AREAS INVOLVING HISTORY, STYLES, ELEMENTS, PRODUCTION.

ADDITIONAL FEATURES: COURSE MAY BE REPEATED FOR CREDIT.

SAN RAMON HS   DANVILLE 94526

TITLE: "OUR WORLD OF THE ARTS"

APPROACH: PHILOSOPHICAL, AESTHETIC PRINCIPLES, ELEMENTS AND STRUCTURES.

IMPLEMENTATION: SUBJECT AREAS OF ARCHITECTURE, CULTURAL HISTORY, PAINTING, SCULPTURE, MUSIC, DANCE, POETRY, DRAMA, FILM, PHOTOGRAPHY, CRAFTS, DESIGN.

ADDITIONAL FEATURES: ATTENDANCE AT CONCERTS, ART SHOWS, AREA CULTURAL ACTIVITIES.

SCRIPPS COLLEGE   CLAREMONT 91711

TITLE: GENERAL EDUCATION. UNDERGRADUATE, INVOLVING UP TO 30 FACULTY.

APPROACH: PHILOSOPHICAL, AESTHETIC PRINCIPLES, PSYCHOLOGICAL.

IMPLEMENTATION: SEMINAR TYPE CLASSES (APP. 15).

SUBJECTS INCLUDE PAINTING, POETRY, MUSIC, LITERATURE, PHILOSOPHY, HISTORY, ARTS AND RELIGION.

SONOMA STATE COLLEGE   ROHNERT PARK, CALIFORNIA 94928

TITLE: GENERAL EDUCATION PROGRAM IN HUMANITIES.

APPROACH: PSYCHOLOGICAL, PHILOSOPHICAL, USING GREAT THEMES.

IMPLEMENTATION: SUBJECTS INCLUDE LITERATURE, PHILOSOPHY, FINE AND PERFORMING ARTS.

ADDITIONAL FEATURES: STUDENT INITIATED PROJECTS WITH FILMS, PLAYS, MUSICAL EVENTS, CREATIVE WRITING, AND OTHERS.

SWEETWATER UNION HIGH SCHOOL CHULA VISTA 92012

TITLE: HUMANITIES. FOR JUNIORS, SENIORS.

APPROACH: ELEMENTS AND STRUCTURES.

IMPLEMENTATION: SUBJECTS INCLUDE LITERATURE, MUSIC, SCULPTURE, PAINTING, ARCHITECTURE. UNITS INCLUDE SUBJECT, FUNCTION, MEDIUMS, ORGANIZATION, ELEMENTS, STYLE, AND JUDGMENT OF THE ARTS.

TORRANCE UNIFIED SCHOOL DISTRICT TORRANCE 90509

TITLE: ARTS AND HUMANITIES.

APPROACH: CHRONOLOGICAL, AESTHETIC PRINCIPLES, USING GREAT THEMES.

IMPLEMENTATION: SUBJECT AREAS OF PAINTING, SCULPTURE, ARCHITECTURE, LITERATURE, DRAMA, MUSIC, PHILOSOPHY, HISTORY.

UNITS INCLUDE ART MOVEMENTS AND STYLES, COMPOSITION, HISTORIC PERIODS, "HUMANITARIAN VIEW."

VALLEJO UNIFIED SCHOOL DISTRICT VALLEJO 94590

TITLE: CONTEMPORARY HUMANITIES. (TEAM) 5.

APPROACH: AESTHETIC PRINCIPLES, PSYCHOLOGICAL, PHILOSOPHICAL, USING GREAT THEMES.

IMPLEMENTATION: SUBJECT AREAS OF ART, MUSIC, PHILOSOPHY, PSYCHOLOGY, LITERATURE, AND SCIENCE.

UNITS INCLUDE "THE MATERIALS OF ART," "THE BREAK WITH THE PAST," AND OTHER TOPICS INVOLVING CONTEMPORARY LIFE.

ADDITIONAL FEATURES: SMALL GROUP PROJECTS INVOLVING CREATIVE PROCESS. VISITS TO STUDIOS OF WORKING ARTISTS, PERFORMANCES, FILM SHOWINGS, AND OTHER CULTURAL EVENTS. NO TEXT IS USED. RESOURCES INCLUDE MAGAZINES, SCHOLARLY QUARTERLIES, AV, AND OTHER MATERIAL.

VISALIA UNION HS VISALIA 93277

TITLE: HUMANITIES ENRICHMENT PROGRAM FOR GIFTED STUDENTS (JUNIORS AND SENIORS SELECTED) HONORS COURSE. ONE TEACHER.

APPROACH: CHRONOLOGICAL, PHILOSOPHICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE MUSIC, ART, PHILOSOPHY, LITERATURE, HISTORY. EMPHASIS ON LITERATURE. SOME UNIT TOPICS INCLUDE "PERMANENT VALUES IN MUSIC," "ART AND SOCIETY," "GREEK TRADITIONS," "MODERN TRENDS." EVALUATION BY PARENTS.

CALIFORNIA (continued)

UNIVERSITY OF CALIFORNIA, DAVIS   DAVIS 95610

TITLE: GENERAL EDUCATION IN ARTS & HUMANITIES. DEGREE PROGRAMS, "INTERDEPARTMENTAL PROGRAMS" INCLUDING HUMANITIES, HUMANITIES IN SOCIETY, AND OTHERS. CONTRACTUAL DEGREE "WRITING YOUR OWN MAJOR."

NOTE: UCLA EXTENSION (CREATIVE PROGRAM RESOURCES, DEPT. OF SOCIETY AND CULTURE, 10995 LE CONTE AVE., LOS ANGELES, CALIFORNIA 90024) IS NOW OFFERING ON A LIMITED NON-PROFIT BASIS, A SELECTION OF AUDIOVISUAL AND WRITTEN MATERIALS, FILMS, SLIDES, BOOKS AND DISCUSSION GUIDES, WHICH DRAW UPON THE HUMANITIES TO ILLUMINATE CONTEMPORARY ISSUES. THE PROGRAMS ARE DESIGNED FOR THE GENERAL ADULT PUBLIC.

COLORADO

CENTENNIAL HS   PUEBLO 81002

TITLE: MAN AND HIS UNIVERSE. (TEAM) 3. ELECTIVE FOR STUDENTS WITH A MINIMUM "C" AVERAGE.

APPROACH: POLITICAL, PSYCHOLOGICAL, SOCIAL GROUPING.

IMPLEMENTATION: SUBJECTS INCLUDE ART, LITERATURE, MUSIC, SOCIAL STUDIES. UNITS INCLUDE "MAN AND HIS INTER-ACTION," "MAN AND THE UNEXPLAINED," "MAN AND HIS CREATIVITY."

ADDITIONAL FEATURES: OUTSIDE SPEAKERS. STUDENTS UNDERTAKE RESEARCH INVOLVING A PRODUCT. PRODUCTS ARE FREQUENTLY IN THE FORM OF WRITTEN REPORTS, ORAL REPORTS, OR DOCUMENTARIES.

FORT COLLINS HS   FORT COLLINS 80521

TITLE: HUMANITIES I, II, III, IV. ELECTIVE FOR JUNIORS AND SENIORS.

APPROACH: CHRONOLOGICAL.

IMPLEMENTATION:
I THE AMERICAN CULTURE. INTRODUCTION TO HUMANITIES.
II THE GREEKS AND THE RENAISSANCE/A COMPARATIVE STUDY.
III A SHORT OUTLINE OF PHILOSOPHY, SURVEY FROM PLATO TO EXISTENIALISM.
IV THE CONTEMPORARY SCENE AND SEARCH FOR UTOPIA. CONCERNS PROBLEMS OF SOCIETY.

SUBJECT AREAS INCLUDE MUSIC, ART, ARCHITECTURE, LITERATURE, PHILOSOPHY.

UNIVERSITY OF COLORADO BOULDER 80302

TITLE: UNDERGRADUATE HUMANITIES "INTRODUCTION TO HUMANITIES" (TEAM) 8-9.

MAJOR IN HUMANITIES.

CONNECTICUT

BASSICK HS BRIDGPORT 06611

TITLE: SEMINAR IN THE ARTS. FOR ARTS-ORIENTED SENIORS, HONORS.

APPROACH: CHRONOLOGICAL, WESTERN SOCIAL GROUPING.

IMPLEMENTATION: SUBJECT AREAS OF ART, LITERATURE, MUSIC, HISTORY, PHILOSOPHY. UNITS INCLUDE "FOUNDATIONS OF MAN," "EUROPEAN SOCIETIES," "SOCIETAL PROBLEMS OF THE 20TH CENTURY."

DANIEL HAND HS MADISON 06443

TITLE: HUMANITIES.

APPROACH: POLITICAL, SOCIAL GROUPING, PHILOSOPHICAL.

IMPLEMENTATION: SUBJECTS INCLUDE HISTORY, PHILOSOPHY, MUSIC, ART. THE ARTS ARE USED AS MODE OF INQUIRY. INDIVIDUAL STUDY AND READING IN ALL FOUR AREAS.

RIDGEFIELD HS RIDGEFIELD 06877

TITLE: HUMANITIES. ELECTIVE.

APPROACH: COMBINED PSYCHOLOGICAL, PHILOSOPHICAL.

IMPLEMENTATION: COURSE CONTENT INCLUDES HISTORY, LITERATURE, MUSIC, ART, PHILOSOPHY, AND SOCIAL STUDIES. UNITS INCLUDE "THE SELF," "MAN AND VALUES," "MAN AND SOCIETY." LARGE AND SMALL GROUP DISCUSSIONS. STUDENT EVALUATION BASED UPON WRITTEN AND ORAL REPORTS.

ADDITIONAL FEATURES: CLASS MAY BE REPEATED FOR ENRICHMENT, USING ADDITIONAL RESOURCES. FIELD TRIPS TO MUSEUMS, ART GALLERIES, CONCERTS, AND CULTURAL EVENTS.

SAGE

SAGE PARK JUNIOR HS WINDSOR 06095

TITLE: ENGLISH AND SOCIAL STUDIES (9TH GRADE). ELECTIVE.

APPROACH: COMBINED ELEMENTS AND STRUCTURES, PSYCHOLOGICAL, USING SOCIAL THEMES.

IMPLEMENTATION: SUBJECTS INCLUDE ENGLISH AND SOCIAL STUDIES. UNITS INCLUDE "MYTH, TRADITION AND CHANGE," "POWER, CONFLICT AND CONSCIENCE," "HEROES." EMPHASIS ON DEVELOPMENT OF WRITING AND SPEAKING SKILLS.

TORRINGTON HS TORRINGTON 06790

TITLE: HUMANITIES (TEAM) ELECTIVE FOR SOPHOMORES, JUNIORS, SENIORS.

IMPLEMENTATION: SUBJECT AREAS INCLUDE ART, ARCHITECTURE, ANTHROPOLOGY, LITERATURE, MIME, PHILOSOPHY, MUSIC, DANCE, THEATRE.

ADDITIONAL FEATURES: FIELD TRIPS, PERFORMANCES. USE OF AV MATERIAL, GUEST LECTURERS.

WEST HARTFORD PUBLIC SCHOOLS WEST HARTFORD 06111

TITLE: THE GREAT WAYS OF LIVING (HUMANITIES) (TEAM).

APPROACH: POLITICAL, SOCIAL GROUPING, ECONOMIC, PHILOSOPHIC.

IMPLEMENTATION: SUBJECT AREAS INCLUDE HISTORY, MUSIC, ART, LITERATURE. UNITS INCLUDE "EASTERN WAYS," AND OTHERS WITH FOCUS ON MIDDLE EAST, ANCIENT CIVILIZATION, AND THE 20TH CENTURY.

ADDITIONAL FEATURES: GUEST LECTURERS, EXTENSIVE USE OF AV MATERIAL. STUDENT PERFORMANCES. FIELD TRIPS.

WETHERSFIELD HS WETHERSFIELD 06109

TITLE: HUMANITIES I. AVERAGE READING & COMPREHENSION SKILLS REQUIRED.

APPROACH: POLITICAL, SOCIAL GROUPING (AMERICA).

IMPLEMENTATION: SUBJECT AREAS INCLUDE LITERATURE, ART, MUSIC. EMPHASIS ON LITERATURE. A ONE SEMESTER COURSE, IT INCLUDES SUCH THEMES AS "AMERICA AND AMERICANS," "ROARING TWENTIES," AND THE LIKE.

CONNECTICUT (continued)

WOODROW WILSON HS MIDDLETOWN 06457

TITLE: HUMANITIES. FOR SENIOR, COLLEGE-PREPARATORY STUDENTS. (TEAM) 4. APP. 60 STUDENTS.

APPROACH: CHRONOLOGICAL, ELEMENTS & STRUCTURES, PHILOSOPHICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE ART, MUSIC LITERATURE, DRAMA, HISTORY, PHILOSOPHY. UNITS ON "GOLDEN AGE OF GREECE," "MUSIC AND ART OF THE MIDDLE AGES," ALSO OTHER PERIODS INCLUDING CONTEMPORARY ARTS.

ADDITIONAL FEATURES: AFFECTIVE LEARNING OBJECTIVES. VOLUNTEER PROJECTS. VISITS TO ART MUSEUMS.

DELAWARE

BRANDYWINE HS WILMINGTON 19899

TITLE: HUMANITIES (TEAM) 4 HONOR-ELECTIVE FOR JUNIORS & SENIORS.

APPROACH: CHRONOLOGICAL, WESTERN ART PERIODS.

IMPLEMENTATION: SUBJECTS INCLUDE SOCIAL STUDIES, LITERATURE, ART, MUSIC. UNITS INCLUDE CLASSICAL GREECE TO POST WORLD WAR II. ALSO AMERICAN REVOLUTION, FRENCH REVOLUTION AND RELATED ARTS.

ADDITIONAL FEATURES: AV MATERIALS. ATTENDANCE AT CULTURAL EVENTS AND PERFORMANCES IN NEW YORK CITY, WASHINGTON, PHILADELPHIA, AND WILMINGTON. WRITTEN REPORTS AND SUMMATIONS.

JOHN DICKINSON HS WILMINGTON 19899

TITLE: HUMANITIES I, MAN AND EVOLUTION. HUMANITIES II, MAN AND REVOLUTION. HUMANITIES III, THE FUTURE OF MAN. (TEAM) 10 GRADES 10, 11, 12.

APPROACH: PSYCHOLOGICAL, PHILOSOPHICAL USING GREAT THEMES.

IMPLEMENTATION: SUBJECT AREAS INCLUDE ENGLISH, SOCIAL STUDIES, ART, MUSIC. EMPHASIS ON ENGLISH AND SOCIAL STUDIES. CLASSES INCLUDE LARGE-GROUP, SEMINARS, LABS, INDEPENDENT STUDY, AND TEACHER-PUPIL CONFERENCES. UNITS DEAL WITH SOCIAL, ETHICAL, AND EDUCATIONAL PROBLEMS.

ADDITIONAL FEATURES: EXTENSIVE USE OF AV MATERIAL, AND REFERENCE MATERIAL. INDEPENDENT STUDY ENCOURAGED. USE OF RESOURCE PERSONS.

FLORIDA

APOPKA MEMORIAL HS APOPKA 32703

TITLE: HUMANITIES I. HUMANITIES II. HONORS FOR SENIORS.

APPROACH: CHRONOLOGICAL, PRE-HISTORY TO PRESENT.

IMPLEMENTATION: SUBJECTS INCLUDE ART, HISTORY, PHILOSOPHY, LITERATURE, MUSIC, RELIGION. UNITS INVOLVE A SURVEY OF WESTERN CIVILIZATION.

ADDITIONAL FEATURES: GUEST LECTURERS. ATTENDANCE AT AREA CULTURAL EVENTS. STUDENTS ARE ENCOURAGED TO WORK INDEPENDENTLY ON CREATIVE PROJECTS.

COLONIAL HS ORLANDO 32802

TITLE: HUMANITIES.

APPROACH: PSYCHOLOGICAL, PHILOSOPHICAL, CHRONOLOGICAL.

IMPLEMENTATION: SUBJECTS INCLUDE RELIGION, ART FORMS (ARCHITECTURE AND MUSIC), LITERATURE, PHILOSOPHY, SOCIAL STRUCTURE. UNITS INCLUDE CONCEPTS AND VALUES OF SPECIFIC CULTURES (EASTERN & WESTERN). CONCEPTS INCLUDE "MAN TO GOD," "MAN TO MAN," AND "MAN TO NATURE."

ECKERD COLLEGE ST. PETERSBURG 33733

EXTENSIVE CORE INVOLVING AN EXAMINATION OF WESTERN CIVILIZATION AND ITS CHRISTIAN HERITAGE. ALSO INCLUDES ASIAN STUDIES, LATIN AMERICAN STUDIES, SOVIET STUDIES, BLACK AFRICAN STUDIES.

EXAMINATIONS FOR THE CORE ARE PREPARED BY STAFF COMMITTEES AND ADMINISTERED AS PART OF THE REGULAR MID-TERM AND FINAL EXAM SCHEDULE, BUT ARE EVALUATED BY THE INDIVIDUAL DISCUSSION LEADER AND WEIGHED ACCORDING TO HIS JUDGMENT. CORE IS UNDER ONGOING REVIEW AND EVALUATION.

JACKSONVILLE UNIVERSITY JACKSONVILLE 32211

EXTENSIVE GENERAL EDUCATION PROGRAM IN ARTS AND HUMANITIES. UNDERGRADUATE MAJOR IN HUMANITIES.

MAINLAND SENIOR HS DAYTONA BEACH 32015

TITLE: HUMANITIES. (TEAM) 3.

APPROACH: CHRONOLOGICAL (WESTERN THOUGHT), PHILOSOPHICAL.

IMPLEMENTATION: SUBJECTS INCLUDE LITERATURE, ART, MUSIC. UNITS INCLUDE "ANCIENT GREECE" TO "MODERN WORLD," INVOLVING ROOTS OF PERSONAL BELIEFS AND TASTES.

ADDITIONAL FEATURES: LABORATORY EXPERIENCES IN WHICH STUDENTS WORK WITH ART MATERIAL. FIELD TRIPS TO ATTEND PLAYS, CONCERTS, ART SHOWS, ETHNIC RESTAURANTS.

FLORIDA (continued)

MANATEE HS BRADENTON 33505

TITLE: HUMANITIES.

APPROACH: CHRONOLOGICAL (WESTERN CULTURE).

IMPLEMENTATION: SUBJECTS INCLUDE LITERATURE, ART, MUSIC, PHILOSOPHY. EVALUATION INCLUDES WRITTEN EXAMS, EVALUATION OF ORAL AND WRITTEN REPORTS, UNASSIGNED CONTRIBUTIONS.

OAK RIDGE HS ORLANDO 32802

TITLE: HUMANITIES. COURSE MAY BE TAKEN FOR 1 OR 2 SEMESTERS.

APPROACH: CHRONOLOGICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE MUSIC, DANCE, PAINTING, SCULPTURE, ARCHITECTURE, LITERATURE, RELIGION, PHILOSOPHY. TEXT ART AND IDEAS (FLEMING), AND SUPPLEMENTARY MATERIAL.

OVIEDO HS OVIEDO 32765

TITLE: HUMANITIES. TWO SEMESTERS.

APPROACH: CHRONOLOGICAL (WESTERN CIVILIZATION).

IMPLEMENTATION: SUBJECT AREAS INCLUDE ART, SCULPTURE, ARCHITECTURE, MUSIC, RELIGION, LITERATURE, PHILOSOPHY. UNITS INCLUDE HISTORICAL PERIODS FROM PREHISTORIC TO PRESENT.

SAINT LEO COLLEGE SAINT LEO 33574

EXTENSIVE GENERAL EDUCATION ARTS AND HUMANITIES PROGRAM. HUMANITIES MAJOR.

SOUTHEAST HS BRADENTON 33505

TITLE: HUMANITIES.

APPROACH: CHRONOLOGICAL (WESTERN CIVILIZATION).

IMPLEMENTATION: SUBJECT AREAS OF ARCHITECTURE, ART, HISTORY, PHILOSOPHY, MUSIC, LITERATURE, RELIGION, THEATRE. UNITS INCLUDE COMPARATIVE STUDIES OF HISTORICAL PERIODS.

ADDITIONAL FEATURES: INDIVIDUAL CREATIVE PROJECTS.

UNIVERSITY OF FLORIDA GAINESVILLE 32601

HUMANITIES COURSE IS PART OF GENERAL EDUCATION PROGRAM. DRAWS UPON LITERATURE, PHILOSOPHY, RELIGION, THE ARTS AND MUSIC. HONORS SECTIONS ARE ALSO OFFERED. INVOLVES APPROXIMATELY THIRTY FIVE INSTRUCTORS.

UNIVERSITY OF SOUTH FLORIDA TAMPA 33620

THE HUMANITIES PROGRAM PROVIDES GENERAL EDUCATION COURSES, OFFERS AN INTERDISCIPLINARY MAJOR PROGRAM (B.A. IN HUMANITIES), PROVIDES GRADUATE COURSES FOR MASTER OF ARTS IN HUMANITIES EDUCATION. FACULTY (11) IS SEPARATE HUMANITIES DEPARTMENT.

HAWAII

UNIVERSITY OF HAWAII, NEW COLLEGE (THE EXPERIMENTAL COLLEGE OF HUMANISTIC STUDIES) 2001 VANCOUVER DRIVE, HONOLULU 96822

EXTENSIVE HUMANITIES FOCUS. GENERAL GOALS ARE TO DEVELOP IN STUDENTS THE DISCIPLINE NECESSARY FOR HANDLING THE CONCEPT OF FREEDOM IN EDUCATION AND LIFE. STUDENTS ARE ENCOURAGED TO PRODUCE WORK, SUCH AS A PLAY, A RECITAL, PORTRY, SHORT STORIES, AND OTHER CREATIVE ENDEAVORS.

IDAHO

BOISE INDEPENDENT SCHOOL DISTRICT BOISE 82707

TITLE: COMPARATIVE HUMANITIES (PILOT STUDY).

APPROACH: PSYCHOLOGICAL, PHILOSOPHICAL (RELATED TO OUR HERITAGE AND CONTEMPORARY LIFF).

IMPLEMENTATION: UNITS INCLUDE CONTEMPORARY LITERATURE, ART, MUSIC.

ILLINOIS

CARBONDALE COMMUNITY HS CARBONDALE 62901

TITLE: HUMANITIES. ELECTIVE FOR SENIORS.

APPROACH: CHRONOLOGICAL (WESTERN CIVILIZATION).

IMPLEMENTATION: SUBJECT AREAS INCLUDE ART, MUSIC, LITERATURE. UNITS INCLUDE ANCIENT GREECE TO PRESENT.

ADDITIONAL FEATURES: EVALUATION BASED, IN PART, ON ATTENDANCE AND WRITTEN CRITIQUES OF CULTURAL EVENTS.

ILLINOIS(continued)

DE KALB HS DE KALB 60115

TITLE: INDIVIDUALIZED INSTRUCTION IN SENIOR HUMANITIES. (TEAM) HONORS COURSE FOR SOPHOMORES, JUNIORS, SENIORS.

APPROACH: PHILOSOPHICAL, USING GREAT THEMES.

IMPLEMENTATION: SUBJECT AREAS INCLUDE LITERATURE, FINE ARTS, MUSIC. EMPHASIS ON LITERATURE. UNITS INCLUDE "MORALITY AND THE NATURE OF SIN AND EVIL," "THE NATURE OF HUMAN CHARACTER," "NON-WESTERN LITERATURE AND THOUGHT," "THE NATURE OF WAR."

ADDITIONAL FEATURES: 16 STUDENTS PER CLASS. EMPHASIS ON INDIVIDUALIZED STUDY, CREATIVE AND EXPOSITORY WRITING. EVALUATION INCLUDES ESSAY TESTS ON FOUR MAJOR LITERARY WORKS.

ELK GROVE HS ELK GROVE VILLAGE 60007

TITLE: HUMANITIES (TEAM) 4 COURSE ENROLLS A MAXIMUM OF 40 SENIORS OF AVERAGE OR ABOVE AVERAGE ABILITY.

APPROACH: CHRONOLOGICAL, PHILOSOPHICAL, USING GREAT THEMES.

IMPLEMENTATION: SUBJECT AREAS INCLUDE ART, LITERATURE, HISTORY, MUSIC. HISTORICAL UNITS INCLUDE CONCEPTS SUCH AS "WHAT HAS MAN THOUGHT ABOUT HIMSELF?","HOW HAS HE EXPRESSED THESE THOUGHTS?", "HOW DO THESE EXPRESSIONS AFFECT ME?"

ADDITIONAL FEATURES: FIELD TRIPS, WEEKEND EXCURSIONS IN CHICAGO AREA. NOTE: SEE ARTICLE "A PERSONAL PERSPECTIVE" BY RICHARD CALISCH.

IMMACULATE HEART OF MARY HS WESTCHESTER 60153

TITLE: HUMANITIES--THE SEARCH FOR ETERNAL VALUES (TEAM) 10 FOR SENIORS.

APPROACH: CHRONOLOGICAL, PHILOSOPHICAL, USING GREAT THEMES.

IMPLEMENTATION: SUBJECT AREAS INCLUDE LITERATURE, MUSIC, PAINTING, SCULPTURE, DANCE. ARCHITECTURE, RELIGION, HISTORY. UNITS INCLUDE CHAUCER, DANTE, "RELIGIOUS EXPRESSION IN MEDIEVAL ART," "THE CAST SYSTEM OF INDIA," AND OTHERS.

ADDITIONAL FEATURES: FIELD TRIPS. LECTURE DEMONSTRATIONS. AV MATERIAL. EVALUATION INCLUDES A SEMINAR PAPER WHICH IS DEFENDED ORALLY.

LYONS TOWNSHIP HS LA GRANGE 60525

TITLE: HUMANITIES. "THE HUMAN ENTERPRISE" (TEAM) 5, ELECTIVE FOR JUNIORS AND SENIORS.

APPROACH: PHILOSOPHICAL, USING GREAT THEMES.

IMPLEMENTATION: SUBJECT AREAS INCLUDE LITERATURE, HISTORY, PHILOSOPHY, MUSIC, ART, RELIGION. UNITS INCLUDE SUCH IDEAS AS "MAN AND HIS RELATION TO MAN TODAY," "MAN AND HIS SEARCH FOR ORDER AND PURPOSE," "MAN AND HIS SEARCH FOR GOD AND THE ULTIMATE."

ADDITIONAL FEATURES: GUEST SPEAKERS. STUDENT PROJECTS. AV MATERIALS.

MAINE TOWNSHIP HS SOUTH PARK RIDGE 60068

TITLE: CREATIVE ORDER (TEAM) 4 ENROLLMENT OF APP. 130, ELECTIVE.

APPROACH: PHILOSOPHICAL, PSYCHOLOGICAL, AESTHETIC, USING ORDERS OF MAN: AESTHETIC, SPIRITUAL, SOCIAL, PHYSICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE ART, ENGLISH, MUSIC, FILM, SOCIAL SCIENCE, PHILOSOPHY, RELIGION.

UNITS INCLUDE "INTRODUCTION TO VISUAL AND AURAL ELEMENTS," "RELIGIONS OF THE ORIENT," "THE INDIVIDUAL FACES THE DILEMMAS OF INTERNATIONAL CLASH," "MAN OBSERVES THE PHYSICAL ORDER THROUGH THE ARTS," AND OTHERS.

RESOURCES INCLUDE: MASTERPIECES OF BRITISH DRAMA: THE TWENTIETH CENTURY (DELL), ART AND MAN (SCHOLASTIC MAGAZINES, INC.), THE RELIGIONS OF MAN (HUSTON SMITH, HARPER AND ROW), INTRODUCTION TO THE HUMANITIES, (DORIS VAN DE BOGART, BARNES AND NOBLE).

SHELBYVILLE HS SHELBYVILLE 62565

TITLE: HUMANITIES (TEAM) 4, ELECTIVE FOR SENIORS.

APPROACH: CHRONOLOGICAL, PHILOSOPHICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE HISTORY, LITERATURE, PHILOSOPHY, MUSIC, ART, RELIGION, HISTORY OF ART, MUSIC, LITERATURE, AND PHILOSOPHY.

UNITS INCLUDE ANCIENT CIVILIZATIONS, THE ORIENT, CONTEMPORARY CONCEPTS.

ADDITIONAL FEATURES: INDEPENDENT RESEARCH OF TOPICS PERTAINING TO THE STUDENT'S INDIVIDUAL INTERESTS.

ILLINOIS (continued)

THE UNIVERSITY OF CHICAGO 5811 ELLIS AVENUE, CHICAGO 60637

GENERAL STUDIES COURSES.

BACHELER OF ARTS DEGREE IN GENERAL STUDIES IN THE HUMANITIES. DESIGNED FOR STUDENTS WHO WISH TO MASTER MORE THAN ONE HUMANISTIC DISCIPLINE OR WHO ARE INTERESTED IN PROBLEMS THAT REQUIRE INTERDISCIPLINARY APPROACHES. EXTREMELY FLEXIBLE PROGRAM.

UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN URBANA 61801

INTERDEPARTMENTAL COURSES SERVING GENERAL EDUCATION NEEDS. GRADUATE PROGRAM IN COMPARATIVE LITERATURE, AND THE PROGRAM IN RELIGIOUS STUDIES.

WHEATON NORTH HS WHEATON 60187

TITLE: HUMANITIES.

APPROACH: CHRONOLOGICAL, PSYCHOLOGICAL, PHILOSOPHICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE PHILOSOPHY, LITERATURE, ART, MUSIC, HISTORY. UNITS INCLUDE "THE NATURE OF GOOD AND EVIL," "NATURE OF CULTURES," "PROBLEMS OF MAN IN SOCIETY."

ADDITIONAL FEATURES: ACTIVITIES INCLUDE ROLE-PLAYING, DRAMATIC PRODUCTIONS, DEBATE, CREATIVE ART WORKS.

INDIANA

MEMORIAL HS, ELKHART COMMUNITY SCHOOLS ELKHART 46514

TITLE: HUMANITIES. (TEAM) 3. ONE SEMESTER. GRADES 10-12, ELECTIVE.

APPROACH: SOCIAL GROUPING, PSYCHOLOGICAL, PHILOSOPHICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE SOCIAL STUDIES, VISUAL ARTS, LANGUAGE ARTS, DRAMA, OTHER ARTS. UNITS INCLUDE VALUE CLARIFICATION, CULTURAL ORIENTATION.

ADDITIONAL FEATURES: GUEST INSTRUCTORS. PROJECTS INCLUDE PERFORMANCE ATTENDANCE AND/OR CREATIVE ENDEAVOR.

SAINT JOSEPH'S COLLEGE RENSSELAER 47978

EXTENSIVE ARTS AND HUMANITIES PROGRAM IN CORE.

STUDENTS ATTEND LARGE GROUP LECTURES AND DIVIDE INTO SMALLER (APP. 20) GROUPS FOR DISCUSSION.

IOWA

AMES SENIOR HS AMES 50010

TITLE: HUMANITIES FOR SOPHOMORES, JUNIORS, SENIORS. CLASS TAUGHT BY ONE TEACHER WITH RESOURCE PERSONS AS GUEST LECTURERS.

APPROACH: CHRONOLOGICAL, ELEMENTS AND STRUCTURES, PHILOSOPHICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE ART, DRAMA, LITERATURE, POETRY, PHILOSOPHY, RELIGION, MUSIC, DANCE.

UNITS INCLUDE HISTORICAL PERIODS, AND "HOW THE ARTS ARE RELATED."

ADDITIONAL FEATURES: FIELD TRIPS. AV MATERIALS.

BETTENDORF COMMUNITY SCHOOL DISTRICT SENIOR HS BETTENDORF 52722

TITLE: HUMANITIES. TWO SEMESTERS.

APPROACH: ELEMENTS AND STRUCTURES, CHRONOLOGICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE PHILOSOPHY, MUSIC, ART, LITERATURE, GENERAL SOCIAL ELEMENTS. ONE-WEEK MINI-UNITS INCLUDE MODERN TOPICS SUCH AS EXISTENTIALISM, BROADWAY MUSICAL, DEATH AND DYING, CHINESE PHILOSOPHY. TEXT: HUMANITIES (DUDLEY, FARICY).

ADDITIONAL FEATURES: FIELD TRIPS. EVALUATION INCLUDES OBJECTIVE TESTS AND ESSAY TAKE-HOME EXAMS.

BURLINGTON HS BURLINGTON 52601

TITLE: HUMANITIES: THE ARTS AS HUMAN EXPRESSION.

APPROACH: ELEMENTS AND STRUCTURES, CHRONOLOGICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE ART, DRAMA, LITERATURE, MUSIC, DANCE, CRAFTS, PHILOSOPHY, RELIGION.

UNITS INCLUDE "COMMUNICATION," "LANGUAGE OF THE ARTS," "PHILOSOPHIES OF THE ARTS," "PROJECTION--21ST CENTURY."

ADDITIONAL FEATURES: FIELD TRIPS TO CONCERTS, PLAYS, FILMS, ART SHOWS. GUEST SPEAKERS. USE OF AV MATERIAL.

CHARLES CITY SENIOR HS CHARLES CITY 50616

TITLE: HUMANITIES I AND II. ONE TEACHER WITH RESOURCE PERSONS.

APPROACH: CHRONOLOGICAL, PHILOSOPHICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE HISTORY, ART, PHILOSOPHY, LITERATURE, MUSIC. UNITS INCLUDE HISTORICAL TOPICS OF WESTERN CIVILIZATION, AND VALUE CLARIFICATION.

KEOKUK SENIOR HS KEOKUK 52632

TITLE: IMAGES OF MAN. (TEAM) 6. ELECTIVE FOR SENIORS.

APPROACH: CHRONOLOGICAL, PHILOSOPHICAL.

IMPLEMENTATION: SUBJECTS INCLUDE LITERATURE, SCIENCE, PHILOSOPHY, RELIGION, HISTORY, ART, MUSIC. UNITS INCLUDE HISTORICAL PERIODS OF WESTERN CIVILIZATION.

ADDITIONAL FEATURES: EVALUATION BASED UPON OBJECTIVE AND ESSAY TESTS, TERM PAPERS, AND CREATIVE PROJECTS.

SAC CITY COMMUNITY HS SAC CITY 50583

TITLE: HUMANITIES. (TEAM) 3. SENIOR ELECTIVE.

APPROACH: CHRONOLOGICAL, ELEMENTS AND STRUCTURES.

IMPLEMENTATION: SUBJECT AREAS INCLUDE MUSIC, ART, LITERATURE. UNITS INCLUDE HISTORICAL PERIODS, STYLES, ELEMENTS.

ADDITIONAL FEATURES: FIELD TRIPS. AV MATERIALS. STUDENT EVALUATION INCLUDES A TERM PROJECT.

KANSAS

EMPORIA SENIOR HS EMPORIA 66801

TITLE: ARTS AND HUMANITIES. (TEAM) 4. FOR JUNIORS AND SENIORS, TWO SEMESTERS.

APPROACH: CHRONOLOGICAL, ELEMENTS AND STRUCTURES.

IMPLEMENTATION: SUBJECT AREAS INCLUDE ART, DRAMA, HISTORY, MUSIC. UNITS ON HISTORICAL PERIODS, ELEMENTS.

ADDITIONAL FEATURES: GUEST LECTURERS, VISITING ARTISTS. VISITS TO ART GALLERIES, ATTENDANCE AT OPERAS, CONCERTS, THEATRE EVENTS.

KENTUCKY

DOSS HS LOUISVILLE 40201

TITLE: HUMANITIES. ELECTIVE (12 WEEK COURSE).

APPROACH: CHRONOLOGICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE LITERATURE, ART, MUSIC, ARCHITECTURE, SCULPTURE, PHILOSOPHY, RELIGION. UNITS ON HISTORICAL PERIODS.

MASSACHUSETTS

AMHERST REGIONAL HS AMHERST 01002

TITLE: MAN'S SEARCH FOR A BETTER WORLD.

APPROACH: PHILOSOPHICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE ART, LITERATURE, MUSIC, AND PHILOSOPHY. EMPHASIS ON LITERATURE AND THE ARTS. UNITS INCLUDE "VICES AND DEATH," "VIRTUES AND LIFE," TOPICS CONCERNING RUSSIAN HISTORY AND COMMUNIST IDEOLOGY, CENSORHSIP, THE INDIVIDUAL AND SOCIETY.

MICHIGAN

ACADEMY OF THE SACRED HEART BLOOMFIELD HILLS 48013

TITLE: WHAT IS CIVILIZATION? CLASSES PLANNED BY STAFF OF 9 FACULTY (INITIATED 1970).

IMPLEMENTATION: SUBJECT AREAS INCLUDE HISTORY, LAW, SCIENCE, INDUSTRY, RELIGION, ART, MUSIC, LITERATURE, PSYCHOLOGY, AND HUMAN RELATIONS. PARTICIPANTS INCLUDE MEMBERS OF THE FACULTY, PARENTS, AND FRIENDS OF STUDENTS, AND GUESTS. UNITS INVOLVE CONTEMPORARY ISSUES SUCH AS WAR, RACISM, POLLUTION, CRIME, AND MATERIALISM.

ADDITIONAL FEATURES: PLANS FOR EXPANSION OF PROGRAM.

ALMA COLLEGE ALMA, MICHIGAN

IN ADDITION TO A CORE PROGRAM, STUDENTS MAY ELECT A PROGRAM OF EMPHASIS--IN LIEU OF A TRADITION MAJOR--WHICH MAY INCLUDE ARTS AND HUMANITIES.

ANN ARBOR PIONEER HS ANN ARBOR 48106

TITLE: HUMANITIES. (TEAM) 6. SENIOR ELECTIVE.

APPROACH: CHRONOLOGICAL, AND ELEMENTS AND STRUCTURES.

IMPLEMENTATION: SUBJECT AREAS INCLUDE HISTORY, PHILOSOPHY, LITERATURE, SPATIAL ARTS, MUSIC. UNITS ON PERIODS, AND LABORATORY EXPERIENCE. CLASSES MEET IN BOTH SMALL AND LARGE GROUPS.

MONTANA

BILLINGS WEST HS   BILLINGS   59101

TITLE: HUMANITIES. FOR AVERAGE OR ABOVE-AVERAGE SENIORS.

APPROACH: CHRONOLOGICAL, WESTERN CIVILIZATION.

IMPLEMENTATION: SUBJECTS INCLUDE HISTORY, LITERATURE, PHILOSOPHY, MUSIC, ART. HISTORICAL UNITS WITH EMPHASIS ON MODERN MAN.

ADDITIONAL FEATURES: FILMS AND FILMSTRIPS. EMPHASIS ON "DISCOVERY APPROACH TO LEARNING." FIELD TRIPS.

GREAT FALLS HS   GREAT FALLS   59401

TITLE: HUMANITIES. (ONE TEACHER) SENIOR ELECTIVE.

APPROACH: CHRONOLOGICAL, PHILOSOPHICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE ARCHITECTURE, PAINTING, LITERATURE, MUSIC, HISTORY, PHILOSOPHY. HISTORICAL UNITS BASED ON GREAT WORKS.

ADDITIONAL FEATURES: FIELD TRIPS, CREATIVE WRITING ASSIGNMENTS.

HELLGATE HS   MISSOULA   59801

TITLE: HUMANITIES. ELECTIVE FOR JUNIORS AND SENIORS.

APPROACH: CHRONOLOGICAL, PHILOSOPHICAL, PSYCHOLOGICAL.

IMPLEMENTATION: TOPICS DEAL WITH ART, MUSIC, LITERATURE, AND HISTORY. EMPHASIS ON AMERICAN HUMANITIES, VALUES.

ADDITIONAL FEATURES: GUEST AND STUDENT PRESENTATIONS.

NEW JERSEY

ATLANTIC CITY HS   ATLANTIC CITY 08404

TITLE: INTRODUCTION TO THE HUMANITITES. (TEAM) ONE SEMESTER.

APPROACH: ELEMENTS AND STRUCTURES, PSYCHOLOGICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE MUSIC, ART, RELIGION, DRAMA, COMMUNICATION, CRAFTS, ARCHITECTURE. TEXT IS AVENUES TO THE ARTS (KAREL). UNITS INVOLVE SENSORY RESPONSES AND ALSO INCLUDE TOPICS SUCH AS "DANCE AS A MEANS OF EXPRESSION," "FUNCTIONAL ART," "COMPARATIVE RELIGIONS."

ADDITIONAL FEATURES: GUEST SPEAKERS, FIELD TRIPS. FUTURE PLANS INCLUDE THE POSSIBILITY OF DEVELOPING A FOUR YEAR COURSE IN THE HUMANITIES.

AUDUBON HS   AUDUBON   08106

TITLE: HUMANITIES. (ONE TEACHER) ELECTIVE FOR JUNIORS, SENIORS.

APPROACH: PHILOSOPHICAL, USING GREAT THEMES.

IMPLEMENTATION: SUBJECT AREAS INCLUDE WRITING, PAINTING, MUSIC, ARCHITECTURE, FILMS. UNITS INCLUDE VARIOUS FACETS OF HUMAN EXISTENCE SUCH AS LOVE, SUFFERING, HEROISM.

ADDITIONAL FEATURES: FIELD TRIPS, VISITING LECTURERS

BERGENFIELD HS   BERGENFIELD   07621

TITLE: HUMANITIES.

APPROACH: CHRONOLOGICAL, PHILOSOPHICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE PHILOSOPHY, LITERATURE, MUSIC, ART. UNITS INCLUDE TOPICS SUCH AS "THE NATURE OF MAN", IN RELATION TO GREAT WORKS AND MOVEMENTS.

ADDITIONAL FEATURES: STUDENTS WORK WITH AND EXPERIENCE INTER-RELATED DISCIPLINES. INCLUDES WORK IN ART AND MUSIC STUDIOS.

BERNARDS HS BERNARDSVILLE 07924

TITLE: HUMANITIES. (TEAM) 3 SENIOR ELECTIVE.

APPROACH: ELEMENTS AND STRUCTURES, CHRONOLOGICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE ART, ARCHITECTURE, HISTORY, POETRY, DRAMA, PHILOSOPHY. MUSIC, DANCE. UNITS INCLUDE COMMON PRINCIPLES OF ANALYSIS, STYLE, AND STYLE PERIODS.

ADDITIONAL FEATURES: EVALUATION INCLUDES CLASS PARTICIPATION, A WEEKLY REPORT ON ARTICLE FROM ARTS SECTION OF NEW YORK TIMES. SCHEDULED SERIES OF EVENTS INCLUDE CONCERTS, MUSEUM, ART GALLERY, AND THEATRE VISITS.

BRIDGEWATER-RARITAN HS (EAST AND WEST). RARITAN 08869

TITLE: HUMANITIES. SENIOR ELECTIVE.

APPROACH: CHRONOLOGICAL, PHILOSOPHICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE ART, LITERATURE, MUSIC. UNITS INCLUDE STUDY OF PERIODS THROUGH REPRESENTATIVE WORKS.

ADDITIONAL FEATURES: VISITING LECTURERS. EVALUATION INCLUDES A CREATIVE EFFORT RELATED TO AN ARTISTIC PERIOD.

CAMDEN

NOTE: LEN BERMAN OF THE CAMDEN COUNTY PUBLIC SCHOOLS COURT HOUSE ANNEX BLDG. 2276 N. 43rd ST., PENNSAUKEN, NEW JERSEY 08110, HAS COMPILED AN EXTENSIVE LISTING OF NEW JERSEY HUMANITIES PROGRAMS INCLUDING A SYNOPSIS OF EACH PROGRAM.

NEW JERSEY (CONTINUED)

CARTARET HS   CARTARET   07008

TITLE: HUMANITIES. (TEAM) 4.
APPROACH: PHILOSOPHICAL, PSYCHOLOGICAL.
IMPLEMENTATION: SUBJECT AREAS INCLUDE HISTORY, LITERATURE, ART, MUSIC. A THEMATIC STRUCTURE HAS BEEN USED INCLUDING UNITS SUCH AS "MAN'S POWER TO ACT AND REACT," "MAN'S INHUMANITY TO MAN," "MAN'S NEED FOR SELF EXPRESSION".

CLIFTON SENIOR HS   CLIFTON   07015

TITLE: THE HUMANITIES AND MANKIND. (TEAM) ELECTIVE.

APPROACH: CHRONOLOGICAL, PHILOSOPHICAL.

IMPLEMENTATION: SUBJECTS AREAS INCLUDE LITERATURE, HISTORY, ART, SCULPTURE, ARCHITECTURE, MUSIC, DANCE, SCIENCES. UNITS INCLUDE HISTORICAL PERIODS AS WELL AS SUCH TOPICS AS ATTITUDES, STANDARDS OF LIVING, CUSTOMS.

ADDITIONAL FEATURES: FIELD TRIPS, INDIVIDUAL OR GROUP PROJECTS. RESOURCE PERSONS FROM STAFF AND COMMUNITY.

EAST ORANGE HS   EAST ORANGE   07410

TITLE: HUMANITIES. (TEAM) 3 SENIOR ELECTIVE.

APPROACH: PHILOSOPHICAL USING GREAT THEMES.

IMPLEMENTATION: SUBJECT AREAS INCLUDE MUSIC, ART, LITERATURE. UNITS INCLUDE "MAN AND MACHINE," "MAN AND NATURE," "MAN AND LOVE," AND OTHERS.

ADDITIONAL FEATURES: FIELD TRIPS TO ART MUSEUMS, ATTENDANCE AT OPERA, BALLET, SYMPHONY PERFORMANCES. STUDENT CREATIVE PROJECTS.

FAIR LAWN HS   FAIR LAWN   07410

TITLE: HUMANITIES. (TEAM) 5 SENIOR ELECTIVE - HONORS.

APPROACH: PHILOSOPHICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE LITERATURE, ART, MUSIC. THEMES INCLUDE "WHAT IS MAN'S RELATION TO THE SUPERNATURAL?" AND "HOW CAN THE IDEALIST EXIST IN A PRAGMATIC WORLD?" AND OTHERS. SUPPLEMENTED WITH STUDY OF GREAT WORKS.

HACKETTSTOWN HS HACKETTSTOWN 07840

TITLE: HUMANITIES.

APPROACH: CHRONOLOGICAL, PHILOSOPHICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE HISTORY, ART, LITERATURE, MUSIC. UNITS INCLUDE PERIODS WITHIN CONTEXT OF GREAT WORKS.

HIGH POINT REGIONAL HS SUSSEX 07461

TITLE: RELATED ARTS. (TEAM) 4 SOPHOMORES.

APPROACH: ELEMENTS AND STRUCTURES, AESTHETIC PRINCIPLES.

IMPLEMENTATION: SUBJECT AREAS INCLUDE ART, MUSIC, TV, DRAMA, FILM, POETRY, PANTOMIME, SATIRE, DANCE, PERSONAL ANALYSIS. UNITS PERTAIN TO A SINGLE DISCIPLINE. TOPICS INCLUDE "CONTEMPORARY ART," "HAIKU," "FOLK DANCE," AND OTHERS.

ADDITIONAL FEATURES: FIELD TRIPS. STUDENTS ARE ENCOURAGED TO PURSUE VARIOUS DISCIPLINES ON THEIR OWN. STUDENTS GRADED "S" OR "U".

HOPEWELL VALLEY CENTRAL HS PENNINGTON 08534

TITLE: HUMANITIES. (ONE TEACHER) JUNIORS, SENIORS.

APPROACH: PHILOSOPHICAL, PSYCHOLOGICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE PHILOSOPHY, LITERATURE, MUSIC, AND VISUAL ARTS. UNITS INCLUDE SUCH TOPICS AS "TRUTH," "HUMANITIES," "ETHICS", AND OTHERS.

ADDITIONAL FEATURES: RESEARCH PAPERS ARE ASSIGNED, ONE IN WHICH THE STUDENT EXPRESSES HIS PHILOSOPHY OF LIFE AND ATTEMPTS TO DEFEND IT.

THE LAWRENCEVILLE SCHOOL LAWRENCEVILLE 08648

TITLE: HUMANITIES. (TEAM) 5 SENIOR ELECTIVE.

APPROACH: CHRONOLOGICAL, PHILOSOPHICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE DRAMA, MUSIC, ART, HISTORY, LITERATURE. UNITS DEAL WITH URBAN CENTERS.

ADDITIONAL FEATURES: FIELD TRIPS TO MUSEUMS, CONCERTS.

LIVINGSTON HS LIVINGSTON 07039

TITLE: HUMANITIES "A" AND "B".

APPROACH: ELEMENTS AND STRUCTURES, PHILOSOPHICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE LITERATURE, PHILOSOPHY, MUSIC, ART. UNITS INCLUDE TOPICS CONCERNING AESTHETIC VALUE JUDGEMENT, AND THE "SEARCH FOR SELF-IDENTITY, SELF-REALIZATION."

ADDITIONAL FEATURES: FIELD TRIPS TO MUSEUMS, CONCERTS, FILMS, LECTURES, OPERAS, BALLETS.

MEMORIAL HS EAST PATERSON 07407

TITLE: HUMANITIES.

APPROACH: ELEMENTS AND STRUCTURES.

IMPLEMENTATION: SUBJECTS AREAS INCLUDE ART, LITERATURE, MUSIC. UNITS ON SUBJECTS, FUNCTIONS, MEDIUMS, ELEMENTS, ORGANIZATION, AND STYLE OF THE ARTS.

MONTCLAIR HS MONTCLAIR 07042

TITLE: HUMANITIES. SENIOR ELECTIVE.

APPROACH: CHRONOLOGICAL, PHILOSOPHICAL, USING GREAT THEMES.

IMPLEMENTATION: SUBJECT AREAS INCLUDE ARCHITECTURE, SCULPTURE, PAINTING, LITERATURE, MUSIC. UNITS INCLUDE HISTORICAL TOPICS, AND PERIODS OF WESTERN CIVILIZATION.

ADDITIONAL FEATURES: FIELD TRIPS. EVALUATION INCLUDES SEMINAR PARTICIPATION, MAJOR ORAL REPORTS.

NEW JERSEY (CONTINUED)

MORRIS HILLS HS   ROCKAWAY   07866

TITLE: HUMANITIES. (ONE TEACHER) SENIOR ELECTIVE.

APPROACH: CHRONOLOGICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE ARCHITECTURE, SCULPTURE, PAINTING, LITERATURE, MUSIC. UNITS INCLUDE HISTORICAL TOPICS, AND PERIODS OF WESTERN CIVILIZATION.

ADDITIONAL FEATURES: FIELD TRIPS. EVALUATION INCLUDES SEMINAR PARTICIPATION, MAJOR ORAL REPORTS.

MOUNTAIN LAKES HS   MOUNTAIN LAKES   07046

TITLE: HUMANITIES.

APPROACH: CHRONOLOGICAL, PHILOSOPHICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE SOCIAL STUDIES, PHILOSOPHY, RELIGION, MUSIC, LITERATURE, PAINTING, SCULPTURE, ARCHITECTURE. UNITS INCLUDE HISTORICAL SURVEY FROM GREEK CIVILIZATION TO THE PRESENT WITH REFERENCE TO GREAT WORKS OF ART.

ADDITIONAL FEATURES: FIELD TRIPS, GUEST LECTURERS. STUDENTS INVOLVED IN PERFORMANCE PROJECT.

NEW PROVIDENCE HS   NEW PROVIDENCE   07974

TITLE: THE INDIVIDUAL PERSON. (TEAM) 2.

APPROACH: ELEMENTS AND STRUCTURES, CHRONOLOGICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE ART, MUSIC, LITERATURE, DANCE, DRAMA. UNITS INVOLVE A STUDY OF FUNDAMENTALS OF ARTS, ALSO SUCH TOPICS AS "FAMILY OF MANKIND," "MAN AND THE INDIVIDUAL," AND OTHERS.

ADDITIONAL FEATURES: EMPHASIS ON CREATIVE THOUGHT AND ACTION, FIELD TRIPS, AV MATERIAL, TEACHER/PUPIL ANALYSIS OF COURSE.

NEW JERSEY (CONTINUED)

PASCACK VALLEY REGIONAL HS DISTRCT   PASCACK VALLEY HS (ALSO PASCACK
HILLS HS) 07055

TITLE: RELATED ARTS. (TEAM) FRESHMEN.

APPROACH: ELEMENTS AND STRUCTURES.

IMPLEMENTATION: SUBJECT AREAS INCLUDE MUSIC, ART, SPEECH, DRAMA, HOME ECONOMICS, INDUSTRIAL ARTS, GRAPHIC ARTS. UNITS INVOLVE THE PRINCIPLES AND ELEMENTS OF THE ARTS.

PENNSAUKEN HS   PENNSAUKEN 08110

TITLE: HUMANITIES. (ONE TEACHER).

APPROACH: PHILOSPHICAL, USING THEMES.

IMPLEMENTATION: SUBJECT AREAS PERTAIN TO ART, ARCHITECTURE, SCULPTURE, MUSIC, PHILOSOPHY, RELIGION, HISTORY, LITERATURE. UNITS INCLUDE SUCH TOPICS AS "VALUES AND EXPRESSION," "MAN AND SOCIETY," "MAN AND NATURE," AND OTHERS.

ADDITIONAL FEATURES: ACTIVITIES INCLUDE PROJECTS IN ART AND MUSIC.

PROJECT MOPPET   WOODBRIDGE TOWNSHIP SCHOOL DISTRICT
ISELIN, 08830 DR. ALFRED KOHLER

STARTED IN 1970 PROJECT MOPPET HAS COMPLETED ARTS AND HUMANITIES PROGRAM MANUALS FOR K-7. [THIS IS A PARTICULARLY EXCITING ELEMENTARY PROGRAM. THE MANUALS ARE A SIGNIFICANT CONTRIBUTION TO THE LITERATURE, AND MAY SERVE AS A MODEL FOR A COMPREHENSIVE ELEMENTARY ARTS AND HUMANITIES CURRICULUM.]

SEE "A PERSONAL PERSPECTIVE" BY ALFRED KOHLER.

NEW JERSEY (CONTINUED)

RIVER DELL REGIONAL SENIOR HS   ORADELL   07649

TITLE: HUMANITIES. (ONE TEACHER).

APPROACH: PHILOSPHICAL, USING THEMES.

IMPLEMENTATION: SUBJECT AREAS PERTAIN TO ART, ARCHITECTURE, LITERATURE, PHILOSOPHY, RELIGION, ARCHEOLOGY. THE IDEAS OF THE UNITS INCLUDE "THE NATURE OF MAN," "THE SEARCH FOR SOCIAL ORDER," AND OTHERS.

ADDITIONAL FEATURES: INTENSIVE USE OF NEW YORK'S CULTURAL CENTERS. CREATIVE ACTIVITIES.

SCOTCH PLAINS - FANWOOD HS   SCOTCH PLAINS   07076

TITLE: THE NATURE OF MAN. ELECTIVE.

APPROACH: PHILOSOPHICAL.

IMPLEMENTATION: SUBJECTS INCLUDE MUSIC, ART, LITERATURE, DANCE, SOCIAL SCIENCES. UNITS INCLUDE SUCH TOPICS AS "WHAT IS MAN," "MAN IN SOCIETY," "MAN AND HIS GODS," AND OTHERS.

ADDITIONAL FEATURES: FIELD TRIPS. AV MATERIALS. COURSE TAKEN ON PASS/FAIL BASIS.

TRENTON CENTRAL HS   TRENTON   08601

TITLE: HUMANITIES.

APPROACH: VARIES WITH LEVEL AND OBJECTIVES OF CLASS.

IMPLEMENTATION: FINE ARTS ACTIVITIES ARE INCLUDED IN VARIOUS HUMANITIES CLASSES. THESE ARE IMPLEMENTED THROUGH THE SERVICES OF THE FINE ARTS DEPARTMENT.

NEW JERSEY (CONTINUED)

WOODBRIDGE SENIOR HS WOODBRIDGE 07095

TITLE: THE CULTURAL ANTHROPOLOGY OF THE PEOPLE OF NORTH AMERICA.

APPROACH: CHRONOLOGICAL, PSYCHOLOGICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE AMERICAN ART, MUSIC, DANCE, LITERATURE, AND ARTIFACTS OF DAILY LIFE. REVERSE TIME ORDER IS USED TO SIMULATE THE EFFECT OF THE ANTHROPOLOGIST UNCOVERING THE SUCCESSIVE LAYERS OF CIVILIZATIONS. UNITS INCLUDE 20th CENTURY AMERICA TO THE COLONIAL PERIOD AND BEYOND. COMMUNICATION, RESEARCH SKILLS ARE STRESSED.

ADDITIONAL FEATURES: INDEPENDENT STUDY AND RESEARCH IS ENCOURAGED. USE OF A MULTI-MEDIA CENTER AS A "DISCOVERY" LABORATORY.

NEW MEXICO

CARLSBAD SENIOR HS CARLSBAD 88220

TITLE: HUMANITIES. (ONE TEACHER).

APPROACH: CHRONOLOGICAL, PHILOSOPHICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE ART, MUSIC, ARCHITECTURE, LITERATURE, HISTORY. UNITS INCLUDE HISTORICAL PERIODS RELATING IDEAS TO CONTEMPORARY LIFE.

ADDITIONAL FEATURES: CREATIVE PROJECTS IN VARIOUS ART AREAS. GUEST LECTURERS.

NEW MEXICO (CONTINUED)

LOS ALAMOS HS   LOS ALAMOS   87544

TITLE: HUMANITIES. (TEAM) FOR JUNIORS, SENIORS - ELECTIVE.

APPROACH: CHRONOLOGICAL, PHILOSOPHICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE HISTORICAL PERIODS WITH THE INTENT TO HELP THE STUDENT IMPROVE HIS ABILITY TO COMMUNICATE WITH OTHERS BY UNDERSTANDING THE COMMON TIES, HOPES, AND ASPIRATIONS SHARED BY PEOPLES OF DIVERSE ORIGIN.

ADDITIONAL FEATURES: STUDENT PARTICIPATION IN LECTURES. PANEL PRESENTATIONS, CREATIVE PROJECTS.

SANDIA HS, MANZANO HS   ALBUQUERQUE   87103

TITLE: HUMANITIES. (TEAM) SENIOR ELECTIVE.

APPROACH: CHRONOLOGICAL, PHILOSOPHICAL, AESTHETIC.

IMPLEMENTATION: SUBJECT AREAS INCLUDE LITERATURE, PHILOSOPHY, RELIGION, MUSIC, ART. UNITS INCLUDE HISTORICAL PERIODS INCLUDING STUDY OF REPRESENTATIVE GREAT WORKS.

SANTA FE HS   SANTA FE   87501

TITLE: HUMANITIES. (ONE PERSON) 5[illegible]60 COLLEGE-BOUND SENIORS PER SECTION.

APPROACH: PHILOSOHICAL, CHRONOLOGICAL, USING GREAT WORKS.

IMPLEMENTATION: LITERARY WORKS OF PERIODS ARE USED EXTENSIVELY. THEMES INCLUDE ART AS LANGUAGE IN WHICH MAN REFLECTS SELF AND SEEKS ANSWERS TO WHAT HE IS. GRAPHIC ARTS, ARCHITECTURE, MUSIC, AND SCULPTURE ARE INCLUDED.

NEW YORK

BRIGHTON HS ROCHESTER 14610

TITLE: ENGLISH IV--HUMANITIES PROGRAM. (TEAM) 6. SENIORS.

APPROACH: CHRONOLOGICAL, PHILOSOPHICAL, CONFLUENT.

IMPLEMENTATION: SUBJECT AREAS INCLUDE ART APPRECIATION, DRAMA, FICTION, MUSIC APPRECIATION, PHILOSOPHY, AND SOCIOLOGY. OBJECTIVES INCLUDE DEVELOPMENT OF EFFECTIVE LANGUAGE SKILLS, UNDERSTANDING OF THE HISTORY OF MANKIND WITH EMPHASIS ON U.S., APPRECIATION OF LITERATURE, MUSIC, DRAMA, AND OTHER FINE ARTS.

ADDITIONAL FEATURES: FIELD TRIPS TO ART GALLERYS. ATTENDANCE AT OPEN REHEARSALS OF THE ROCHESTER PHILHARMONIC. LECTURE-DEMONSTRATIONS BY VISITING ARTISTS.

BRONXVILLE HS BRONXVILLE 10708

TITLE: THE HUMANITIES. (TEAM) 5.

APPROACH: PHILOSOPHICAL, CHRONOLOGICAL, CONFLUENT.

IMPLEMENTATION: SUBJECT AREAS INCLUDE LITERATURE, HISTORY, MUSIC, ART. UNITS UTILIZE THEMES SUCH AS "MAN'S SEARCH FOR SELF," "MAN AS CREATOR," AND AN OFF-BROADWAY PRODUCTION.

CENTEREACH HS CENTEREACH 11720

TITLE: HUMANITIES. (ONE TEACHER) FOR ACADEMICALLY TALENTED SENIORS.

APPROACH: PHILOSOPHICAL, BASED UPON GREAT WORKS.

IMPLEMENTATION: SUBJECT AREAS INCLUDE LITERATURE, ART, MUSIC, WITH EMPHASIS ON LITERATURE. UNITS INCLUDE SUCH TOPICS AS "BIBLE IN LITERATURE," "INQUIRY INTO ALIENTATION," AND OTHERS.

CLARKSTOWN SENIOR HS NEW CITY 10956

TITLE: HUMANITIES.

APPROACH: CHRONOLOGICAL, PHILOSOPHICAL, PSYCHOLOGICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE LITERATURE, MUSIC, ART, DANCE, CINEMA, HISTORY, SOCIOLOGY, PSYCHOLOGY. UNITS SPAN THE 19th AND 20th CENTURIES. IN RELATION TO THIS PERIOD, SIGNIFICANT CULTURAL AND HISTORICAL FOUNDATIONS PRIOR TO THE 19th CENTURY ARE EXAMINED.

CLINTON CENTRAL SCHOOL CLINTON 13323

TITLE: HUMANITIES.

APPROACH: CHRONOLOGICAL, PHILOSOPHICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE LITERATURE, ART, MUSIC, HISTORY.

UNITS CENTER ON THEMES OF PROTEST.

ADDITIONAL FEATURES: FIELD TRIPS. AV MATERIAL. INDEPENDENT STUDY PROJECTS.

COBLESKILL CENTRAL SCHOOL COBLESKILL 12043

TITLE: HUMANITIES. (TEAM) SENIOR ELECTIVE.

APPROACH: CHRONOLOGICAL, PHILOSOPHICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE ART, COMMUNICATION, HISTORY, MUSIC, SCIENCE. UNITS INCLUDE VARIOUS TOPICS WHICH DEAL WITH MAN, AS BOTH AN IRRATIONAL AND A RATIONAL CREATURE.

ADDITIONAL FEATURES: TRIPS TO MUSEUMS, THEATRE PERFORMANCES, AND OTHER CULTURAL ACTIVITIES. RESEARCH PROJECTS.

NEW YORK (CONTINUED)

EASTRIDGE HS   ROCHESTER   14681

TITLE: SOCIETY AND THE ARTS. (TEAM) 3

APPROACH: CHRONOLOGICAL, PHILOSPHICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE SOCIAL STUDIES, ART, MUSIC. UNITS INVOLVE STUDY OF SOCIETY, ART, AND MUSIC.

ADDITIONAL FEATURES: ATTENDANCE AT CONCERTS, RECITALS, EXHIBITS, AND LECTURES. GUEST SPECIALISTS.

ENGLISH/HUMANITIES PROJECT

AN ESEA II - NDEA III UNIGRANT, OF SCHOOL LIBRARIES. A JOINT PROJECT OF THE HIGHLAND - ONTEORA - WALLKILL SCHOOL DISTRICTS AND THE ULSTER COUNTY BOCES, NEW PALTZ, NEW YORK. NEW PALTZ 12561

THE ENGLISH/HUMANITIES PROJECT SERVES AS A RESOURCE FOR FOUR SENIOR HIGH AND JUNIOR HIGH SCHOOLS. SUBJECT AREAS INCLUDE SOCIAL STUDIES, ENGLISH, LANGUAGE ARTS, ART, MUSIC, AND HUMANITIES. APPROXIMATELY 205 TEACHERS AND 5,793 STUDENTS HAVE ACCESS TO HUMANITIES AND ARTS MEDIA.

FRANKLIN DELANO ROOSEVELT HS   HYDE PARK   12538

TITLE: HUMANITIES I AND II. (TEAM) 4.

APPROACH: PHILOSOPHICAL, ELEMENTS AND STRUCTURES, AESTHETIC.

IMPLEMENTATION: SUBJECT AREAS INCLUDE PAINTING, SCULPTURE, ARCHITECTURE, MUSIC, DANCE, POETRY, DRAMA. UNITS INCLUDE THEMES SUCH AS "WAYS OF LOOKING AT THINGS IN THE VISUAL ARTS," JUDGING BEAUTY, STYLE.

ADDITIONAL FEATURES: FIELD TRIPS, PRODUCTION OF A DEFINITE OBJECT OR PERFORMANCE IN THE STUDENT'S CHOICE OF ART FORM.

NEW YORK (CONTINUED)

GARDEN CITY SENIOR HS GARDEN 11530

TITLE: HUMANITIES. (TEAM) SENIOR ELECTIVE.

APPROACH: PHILOSOPHICAL, USING GREAT WORKS.

IMPLEMENTATION: SUBJECT AREAS INCLUDE SOCIAL STUDIES, ART, MUSIC, ENGLISH, PSYCHOLOGY. UNITS INVOLVE SUCH TOPICS AS "AMBITION," "SECURITY DILEMMA," "VIOLENCE," AND OTHERS.

GLENS FALLS SENIOR HS GLENS FALLS 12801

TITLE: HUMANITIES. (TEAM) 4 SENIORS.

APPROACH: CHRONOLOGICAL, PHILOSOPHICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE HISTORY, LITERATURE, MUSIC, VISUAL ARTS. UNITS INCLUDE HISTORICAL PERIODS OF WESTERN CIVILIZATION. UNITS STRESS ART WORKS OF VARIOUS PERIODS.

ADDITIONAL FEATURES: FIELD TRIPS INCLUDE ATTENDANCE AT PLAYS AND CONCERTS, VISITS TO MUSEUMS AND ART GALLERIES, AND OBSERVANCE OF ARCHITECTURE. STUDENT EVALUATION DETERMINED JOINTLY BY THE FACULTY MEMBERS. ACHIEVEMENT EXPRESSED AS (U), (S), AND (H), OR HIGH LEVEL.

HAMMONDSPORT CENTRAL SCHOOL HAMMONDSPORT 14840

TITLE: HUMANITIES. ELECTIVE FOR GRADES 9 - 12.

APPROACH: PHILOSOHICAL, USING GREAT IDEAS.

IMPLEMENTATION: SUBJECT AREAS INCLUDE ENGLISH, HISTORY, MUSIC, ART. UNITS INCLUDE TOPICS SUCH AS "MAN, THE CREATOR," "MAN'S RELATIONSHIP TO HIS GODS," (INCLUDES WORLD RELIGIONS). "MAN'S RELATIONSHIP TO NATURE," "MAN'S RELATIONSHIP TO HIMSELF AND SOCIETY," AND OTHERS.

ADDITIONAL FEATURES: GUEST SPEAKERS INCLUDE FACULTY, AND EXPERTS IN THE COMMUNITY. PLANS FOR EXPANSION.

HARBORFIELDS HS GREENLAWN 11740

TITLE: HUMANITIES. 10th and 11th ELECTIVE. (TEAM) 13.

APPROACH: PHILOSPHICAL, CONFLUENT.

IMPLEMENTATION: MAJOR THEMES INCLUDE "HOW TO COPE WITH A CHANGING WORLD," "HOW TO SURVIVE IN YOUR NATIVE LAND (COPING)" NUMEROUS MINI - UNITS AMPLIFY THESE CONCEPTS SUCH AS "MYTHS & HEROES," "POWER," "YOU AND YOUR MONEY" (ECONOMICS), AND OTHERS.

THE HEALTH ASSOCIATION 973 EAST AVE. ROCHESTER 14607

FOR INFORMATION AND ASSISTANCE INVOLVING APPROACHES TO VALUES AND VALUING AS A TEACHING/LEARNING MODE, CONTACT JUDITH SIMPSON, ASSOCIATE DIRECTOR.

HERRICKS SENIOR HS NEW HYDE PARK 11040

TITLE: HUMANITIES (TEAM) 3.

APPROACH: CHRONOLOGICAL, PHILOSOPHICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE LITERATURE, ART, MUSIC. UNITS CENTER AROUND SUCH TOPICS AS "MAN IN RELATIONSHIP TO OTHER MEN," SOCIAL CONFLICT, LOVE, WAR, CREATION, MYTHOLOGY, RELIGION, AND OTHERS.

ADDITIONAL FEATURES: OUTSIDE EVENTS SUCH AS CONCERTS AND GALLERY VISITS. EVALUATION INCLUDES A STUDENT PROJECT.

HORACE GREELEY HS CHAPPAQUA 10514

TITLE: HUMANITIES. (TEAM) 5 SENIOR ELECTIVE.

APPROACH: PHILOSOPHICAL, CHRONOLOGICAL.

IMPLEMENTATION: SUBJECTS INCLUDE HISTORY, LITERATURE, MUSIC, ART. UNITS INCLUDE SUCH TOPICS AS "MAN IN RELATION TO HIMSELF," "MAN IN RELATION TO HIS SOCIETY," "MAN IN RELATION TO HIS DIETY." UNITS INCLUDE STUDY OF GREAT WORKS.

NEW YORK (CONTINUED)

KENMORE EAST HS TONOWANDA 14150

TITLE: HUMANITIES. (TEAM) 4.

APPROACH: PHILOSOPHICAL, ELEMENTS AND STRUCTURES, CONFLUENT.

IMPLEMENTATION: GREAT THEMES ARE UTILIZED AND ILLUSTRATED WITH REPRESENTATIVE WORKS.

ADDITIONAL FEATURES: PROGRAM HAS RECENTLY BEEN ESTABLISHED IN ITS PRESENT FORM (FALL, 1978).

LA FAYETTE CENTRAL HS LA FAYETTE 13084

TITLE: HUMANITIES, "VOICELESS CULTURES" (ONE TEACHER) SENIORS.

APPROACH: GEOGRAPHIC, PHILOSOPHICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE HISTORY, POLITY, ECONOMICS, KINSHIP, LITERATURE, MUSIC, ART. UNITS DEAL WITH CULTURES OF VARIOUS COUNTRIES AND PEOPLES.

ADDITIONAL FEATURES: AV MATERIAL. EXCHANGE VISITS TO GHETTO SCHOOLS. FIELD TRIPS TO PLAYS, MUSEUMS, A SYNAGOGUE. GUEST SPEAKERS.

LINCOLN HS YONKERS 10702

TITLE: HUMANITIES (NINTH GRADE) (TEAM) 6.

APPROACH: SOCIAL GROUPING, PHILOSPHICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE ENGLISH, SCIENCE, MUSIC, ART. THEMES INVOLVING A HIERARCHY OF VALUES ARE USED. UNITS INCLUDE "MAN AND NATURE," "MAN AND SOCIETY," "CONTEMPORARY SOCIETY," AND OTHERS.

ADDITIONAL FEATURES: FIELD TRIPS TO ART MUSEUMS, THEATRE EVENTS, AND HISTORICAL SITES. AV MATERIAL. CREATIVE PROJECTS BY STUDENTS.

NEW YORK (CONTINUED)

LINDENHURST SENIOR HS   LINDENHURST   11757

TITLE: HUMANITIES (NINTH GRADE) (TEAM) 6.

APPROACH: PHILOSOPHICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE LITERATURE, HISTORY, MUSIC, ART. MAJOR THEMES INCLUDE "RELIGION AND THE SEARCH FOR VALUES," "TENSION AND CONFLICT," "INTERACTION" AND OTHERS.

ADDITIONAL FEATURES: CLASS ACTIVITIES INCLUDE CREATION OF ORIGINAL WORKS SUCH AS ONE-ACT PLAYS, POETRY, SHORT STORIES, VISUAL,ART, AND MUSIC.

MEDAILLE ELEMENTARY SCHOOL   18 AGASSIZ CIRCLE   BUFFALO   14214

TITLE: HUMANITIES   GRADES K-6

APPROACH: AESTHETIC PRINCIPLES, PHILOSOPHICAL, PSYCHOLOGICAL.

IMPLEMENTATION: OBJECTIVES INCLUDE OBSERVATION, COMMUNICATION OF RESPONSE, CRAFTSMANSHIP (ATTITUDES), AWARENESS OF ALTERNATIVES AND ABILITY TO CHOOSE, AWARENESS OF LIKES AND DISLIKES, AWARENESS OF THE WORLD. UNITS ON COLOR, ARCHITECTURE, DESIGN, SHAPES, LINE, MUSICAL SYMBOLS, AND OTHERS.

NEW PALTZ   SEE: ENGLISH/HUMANITIES PROJECT

NORTH SENIOR HS   GREAT NECK   11022

TITLE: THE HUMANITIES.

APPROACH: PHILOSOPHICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE LITERATURE, RELIGION, PHILOSOPHY, SCIENCE, MUSIC, ART, SOCIAL STUDIES. UNITS INCLUDE SUCH TOPICS AS "WHAT IS MAN?","CLASSICISM AND ROMANTICISM," "HUMOR," AND OTHERS. TOPICS VARY FROM YEAR TO YEAR.

NEW YORK (CONTINUED)

NORTHPORT HS NORTHPORT, LONG ISLAND 11768

TITLE: ENGLISH-HUMANITITS (TEAM) 3, SENIOR ELECTIVE.

APPROACH: PHILOSOPHICAL, CONFLUENT.

IMPLEMENTATION: SUBJECT AREAS EMPHASIZE LITERATURE, SOCIAL STUDIES, THE ARTS. UNITS INCLUDE SUCH TOPICS AS "WHY THE HUMANITIES?", "PSYCHOLOGY AND THE HUMAN CONDITION," WHICH ARE PRESENTED THROUGH THE STUDY OF SELECTED GREAT WORKS.

ADDITIONAL FEATURES: FIELD TRIPS. STUDENT INDIVIDUAL AND/OR GROUP PRESENTATIONS. REVISION AND EXPANSION OF PROGRAM IS PLANNED.

OXFORD ACADEMY AND CENTRAL SCHOOL OXFORD 13830

TITLE: HUMANITIES. FOR SOPHOMORES, JUNIORS, SENIORS.

APPROACH: CHRONOLOGICAL, UTILIZING GREAT THEMES.

IMPLEMENTATION: SUBJECT AREAS INCLUDE ART, MUSIC, LITERATURE, DANCE. UNITS ARE BASED UPON HISTORICAL PERIODS AND MOVEMENTS.

ADDITIONAL FEATURES: CONCERTS AND EXCHANGE PROGRAMS WITH OTHER SCHOOLS.

PROJECT SEARCH

THE UNIVERSITY OF THE STATE OF NEW YORK CHARLES J. TRUPIA, SUPERVISOR, HUMANITIES AND PERFORMING ARTS EDUCATION UNIT. ALBANY 12234. WITH SUPPORT FROM THE JDR 3rd FUND AND TITLE III OF THE ELEMENTARY AND SECONDARY EDUCATION ACT, PROJECT SEARCH HAS DEVELOPED A HUMANITIES SERIES WHICH ADDRESSES ESSENTIAL ASPECTS OF CONTEMPORARY HUMANITIES EDUCATION. THIS IS A PROCESS-ORIENTED APPROACH TO HUMAN CONCERNS, ADAPTABLE TO VARIED CONTENT AREAS. A NUMBER OF ELEMENTARY AND SECONDARY SCHOOLS ACROSS NEW YORK STATE HAVE BEEN INVOLVED IN THE PROJECT. FOR FURTHER INFORMATION CONTACT DR. TRUPIA. (ALSO SEE BIBLIOGRAPHY)

NEW YORK (CONTINUED)

RYE HS RYE 10508

TITLE: HUMANITIES. (TEAM) 3.

APPROACH: ELEMENTS AND STRUCTURES, AESTHETIC PRINCIPLES, PHILOSOPHICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE ART, LITERATURE, MUSIC. UNITS INCLUDE ASETHETIC ASPECTS OF THE VARIOUS ARTS, AND SUCH TOPICS AS "RELIGION AND THE SEARCH FOR VALUES," "WAR AND CONFLICT," AND OTHERS.

SOMERS HS LINCOLNDALE 10540

TITLE: HUMANITIES: THE ARTS AND CULTURE (TEAM) 2.

APPROACH: PHILOSOPHICAL, CONFLUENT.

IMPLEMENTATION: SUBJECT AREAS INVOLVE VARIOUS ASPECTS OF BIOLOGICAL, PSYCHOLOGICAL, SOCIOLOGICAL, ECONOMIC, POLITICAL, INTELLECTUAL, ETHICAL, AND AESTHETIC MAN.

STATE UNIVERSITY OF NEW YORK AT BINGHAMTON BINGHAMTON 13901

HUMANITIES ARE AN IMPORTANT PART OF GENERAL EDUCATION CORE. UNDERGRADUATE HUMANITIES MAJOR.

STATE UNIVERSITY OF NEW YORK AT BROCKPORT BROCKPORT 14420

ARTS AND HUMANITIES ARE AN INTEGRAL PART OF GENERAL EDUCATION CORE. UNDERGRADUATE MAJOR: INTERDISCIPLINARY ARTS FOR CHILDREN. TIME SHORTENED DEGREE WHICH UTILIZES AN INDISCIPLINARY APPROACH. CONTRACTUAL LIBERAL ARTS MAJOR. MASTER OF ARTS IN LIBERAL STUDIES.

SYOSSET HS SYOSSET 11791

TITLE: HUMANITIES (TEAM).

APPROACH: SUBJECT AREAS INCLUDE ENGLISH, SOCIAL STUDIES AND SOME ASPECTS OF THE ARTS.

IMPLEMENTATION: THE HUMANITIES PROGRAM PROVIDES A FULL ALTERNATIVE FOR ENGLISH 10 AND 11 AND FOR SOCIAL STUDIES 10 AND 11.

SYRACUSE UNIVERSITY   SYRACUSE   13210

UNDERGRADUATE ART-HUMANITIES COURSES AND PROGRAMS OF AN INTERDISCIPLINARY NATURE FUNCTION UNDER A "SPECIAL STUDIES" RUBRIC.

THE HUMANITIES DOCTORAL PROGRAM IS A COMMUNITY OF FACULTY AND STUDENTS WITHIN THE GRADUATE SCHOOL. THE PROGRAM OFFERS A COURSE OF STUDIES LEADING TO THE DEGREE OF DOCTOR OF PHILOSOPHY IN THE HUMANITIES.

THE UNIVERSITY OF THE STATE OF NEW YORK (SEE: PROJECT SEARCH).

UTICA FREE ACADEMY   UTICA   13503

TITLE: HUMANITIES-ENGLISH. (TEAM) FRESHMEN, SOPHOMORE, JUNIORS, SENIORS.

APPROACH: PHILOSOPHICAL.

IMPLEMENTATION: THE EMPHASIS IS ON CITY LIFE, FOCUSING ON THE 20th AND21st CENTURIES. THEMES INCLUDE "WHAT MAKES A CITY,""LITERATURE AND THE CITY," AND OTHERS.

ADDITIONAL FEATURES: FIELD TRIPS. USE OF THE FINE ARTS CORE IN THE SCHOOL LIBRARY WHICH IS SPECIFICALLY RELATED TO HUMANITIES GUEST LECTURERS.

WALT WHITMAN JHS   YONKERS   (CONTACT HUGH MARCH, 2530 INDEPENDENCE AVE.
BRONX, NEW YORK   10463)

TITLE: HUMANITIES. (ONE TEACHER)

APPROACH: PHILOSPHICAL, USING GREAT THEMES.

IMPLEMENTATION: HUMANITIES INCORPORATED INTO THE SOCIAL STUDIES CURRICULUM. THEMES INCLUDE "SURVIVAL," "GOVERNMENT CHALLENGE," "REVOLUTION," AND OTHERS.

ADDITIONAL FEATURES: TEACHING METHODS INCLUDE DEVELOPMENTAL DISCUSSION, DEBATE, ROLE PLAYING, RESEARCH PROJECTS. THE TEXT IS MAN'S UNFINISHED JOURNEY (PERRY). AV MATERIAL.

NEW YORK (CONTINUED)

WEST BABYLON HS   WEST BABYLON, LONG ISLAND   11704

TITLE: HUMANITIES (TEAM) 8 SENIOR ELECTIVE.

APPROACH: CHRONOLOGICAL AND PHILOSOPHICAL.

IMPLEMENTATION: MAJOR SOCIAL THEMES ARE USED INVOLVING EARLIEST MAN TO 21st CENTURY MAN. TOPICS INCLUDE MAYAN MAN, ORIENTAL PHILOSOPHY, JUDEO-CHRISTIAN MAN, AND OTHERS. THESE ARE EXAMINED THROUGH GREAT WORKS OF MUSIC, ART, LITERATURE, PHILOSOPHY, DRAMA, AND THROUGH HISTORICAL REFERENCES.

ADDITIONAL FEATURES: GUEST SPEAKERS FROM THE FACULTY, COMMUNITY, AND NEIGHBORING COLLEGES. STUDENT PRODUCTION. FUTURE PLANS INCLUDE FURTHER DEVELOPMENT OF PROGRAM.

WINDSOR CENTRAL SCHOOL   WINDSOR   13865

TITLE: HUMANITIES (ONE TEACHER).

APPROACH: CHRONOLOGICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE LITERATURE, POETRY, ART, ARCHITECTURE, MUSIC. UNITS INCLUDE "PRIMITIVE MAN," "CHINA," "MODERN MAN," AND OTHERS.

NORTH CAROLINA

BENNET COLLEGE   GREENSBORO   27420

UNDER A GRANT FROM THE NATIONAL ENDOWMENT FOR THE HUMANITIES, (1972) BENNETT COLLEGE DEVELOPED THE INTERDISCIPLINARY STUDIES PROGRAM B.A.S.I.S. (BACHELOR OF ARTS AND SCIENCES IN INTERDISCIPLINARY STUDIES). THE HUMANITIES DIVISION INCLUDES MUSIC, ART, DRAMA, LANGUAGES, ENGLISH, PHILOSOPHY AND RELIGION.

NORTH CAROLINA (CONTINUED)

EAST CAROLINA UNIVERSITY GREENVILLE 27834

OFFERS AN HONORS TYPE PROGRAM IN WHICH QUALIFIED FRESHMEN AND SOPHOMORES MAY PARTICIPATE IN SEMINARS USING THE GREAT BOOKS (NOT A MAJOR).

LENOIR RHYNE COLLEGE HICKORY 28601

IN ADDITION TO THE MAJOR OFFERED WITHIN THE DIVISION OF HUMANITIES, THREE INTERDISCIPLINARY COURSES - CONCEPTS IN COMMUNICATION, FINE ARTS AND THE IDEAS OF MAN ARE OFFERED AS PART OF THE CORE CURRICULUM.

NORTH CAROLINA STATE UNIVERSITY AT RALEIGH RALEIGH 27607

OFFERS A MULTI-DISCIPLINARY STUDIES PROGRAM IN WHICH A STUDENT MAY DESIGN HIS OWN ACADEMIC MAJOR.

PISGAH SENIOR HS CANTON 28716

TITLE: HUMANITIES I-IV. GRADES 10, 11, 12.

APPROACH: CHRONOLOGICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE HISTORY, PHILOSOPHY, LITERATURE, MUSIC, FINE ARTS. EMPHASIS IS ON ENGLISH AND SOCIAL STUDIES.

THE UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL 27514

STUDENTS INTERESTED IN AN INTEGRATED PROGRAM OF STUDIES IN THE ARTS AND HUMANITIES MAY DEVELOP AN INDIVIDUALIZED MAJOR THROUGH THE INTERDISCIPLINARY A.B. PROGRAM.

OHIO

ANDERSON SENIOR HS CINCINNATI 45201

TITLE: HUMANITIES. (TEAM).

APPROACH: CHRONOLOGICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE ART, MUSIC, HISTORY, LITERATURE. UNITS INCLUDE ANCIENT CIVILIZATIONS THROUGH THE 20th CENTURY.

ADDITIONAL FEATURES: FIELD TRIPS. AV MATERIAL. GUEST LECTURERS.

NOTE: OHIO HAS AN ACTIVE STATE ASSOCIATION AND THERE ARE NUMEROUS EXEMPLARY ARTS AND HUMANITIES PROGRAMS. FOR FURTHER INFORMATION CONTACT MR. JAMES C. GLEESON, 370 E. SHARON AVE., CINCINNATI, OHIO, 45246

BALDWIN-WALLACE COLLEGE BEREA 44017

BALDWIN-WALLACE MAINTAINS AN EXCEPTIONALLY ACTIVE HUMANITIES PROGRAM. A "HUMANITIES YEAR" WAS INSTITUED IN 1976 WHICH INTEGRATED STUDY OF THE ARTS AND OF WESTERN CULTURAL DEVELOPMENT, AND INCLUDED INTENSIVE LANGUAGE STUDY. STUDENTS SPENT THE SPRING TERM IN EUROPE AS AN EXPERIENCE INTENDED TO ENRICH A PREVIOUS TWO TERMS' STUDY OF ARTS, IDEAS, AND LANGUAGE.

MEADOWDALE HS DAYTON 45401

TITLE: HUMANITIES. (TEAM) ELECTIVE FOR COLLEGE-BOUND STUDENTS.

APPROACH: CHRONOLOGICAL, PHILOSOPHICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE ART, LITERATURE, HISTORY, MUSIC. UNITS INCLUDE VARIOUS PERIODS IN WESTERN CIVILIZATION AND SUPPLEMENTARY SELECTED TOPICS.

ADDITIONAL FEATURES: LARGE, SMALL GROUP, AND INDIVIDUAL INSTRUCTIONAL METHODS ARE USED. GUEST LECTURERS. FIELD TRIPS.

NORWOOD HS NORWOOD 45212

TITLE: HUMANITIES (TEAM).

APPROACH: PHILOSPHICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE MUSIC, ART, LITERATURE, DRAMA, PHILOSOPHY, SOCIAL STUDIES, AND RELIGION. THEMES INCLUDE "IMAGES OF MAN," "POVERTY," "EXISTENTIALISM," AND OTHERS.

ADDITIONAL FEATURES: GUEST LECTURERS. AV MATERIALS. ATTENDANCE AT CONCERTS AND OTHER EVENTS.

THE OHIO UNIVERSITY COLLEGE OF FINE ARTS ATHENS 45701

OHIO UNIVERSITY HAS AN EXTENSIVE PROGRAM IN ARTS AND HUMANITIES. THE PH.D. PROGRAM IN COMPARATIVE ARTS IS CONCEIVED WITH A FUNDAMENTAL BELIEF THAT THE ARTS LEND THEMSELVES TOWARD A HUMANISTIC CONSIDERATION. SCHOLARSHIP AND CREATIVE EXPRESSION SHOULD BE SEEN AS CORRELATIVE FACTORS IN MAN'S INHERENT DESIRE TO PROBE, CHARACTERIZE, AND UNDERSTAND HIS EXISTENCE.

OKLAHOMA

CENTRAL STATE UNIVERSITY EDMOND 73034

THE HUMANITIES DEPARTMENT OFFERS A NUMBER OF INTERDISCIPLINARY/CROSS-DISCIPLINARY UNDERGRADUATE COURSES. A MINOR IN HUMANITIES (INCLUDING THE ARTS) IS OFFERED.

OREGON

MARSHALL HS PORTLAND 97208

TITLE: HUMANITIES. (TEAM) 4 SENIOR ELECTIVE.

APPROACH: CHRONOLOGICAL, PHILOSOPHICAL

IMPLEMENTATION: SUBJECT AREAS INCLUDE ART, LITERATURE, MUSIC, PHILOSOPHY, SOCIAL STUDIES, AND THEATRE. THEMES INCLUDE "KNOWLEDGE," "LIFE AND DEATH," AND OTHERS, IN ADDITION TO STYLISTIC PERIODS.

ADDITIONAL FEATURES: CLASSES UTILIZE BOTH LARGE AND SMALL GROUP ORGANIZATION. FIELD TRIPS.

OREGON STATE UNIVERSITY COLLEGE OF LIBERAL ARTS CORVALLIS 97331

IN ADDITION TO HUMANITIES CORE COURSES, A LIBERAL STUDIES DEGREE IS OFFERED. STUDENTS MAY CONTRACT AN INTER-DEPARTMENTAL DEGREE.

REED COLLEGE PORTLAND 97202

IN ADDITION TO UNDERGRADUATE HUMANITIES COURSES, STUDENTS MAY SELECT A DISCIPLINARY CONCENTRATION OUT OF FIELDS OF HISTORY, LITERATURE, OR POLITICAL SCIENCE.

SWEET HOME HS SWEET HOME 97386

TITLE: HUMANITIES.

IMPLEMENTATION: SUBJECT AREAS DEALT WITH IN PROGRAM INCLUDE PHILOSOPHY, RELIGION, PAINTING, SCULPTURE, ARCHITECTURE, MUSIC, THEATRE, LITERATURE, HISTORY, AND BIOGRAPHY.

PENNSYLVANIA

A.D. EISENHOWER HS NORRISTOWN 19404

TITLE: RELATED ARTS AND HUMANITIES. JUNIORS, SENIORS.

APPROACH: CHRONOLOGICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE ART, MUSIC, DRAMA. UNITS INCLUDE HISTORICAL PERIODS FROM CLASSICAL GREECE TO THE 20th CENTURY.

ADDITIONAL FEATURES: FIELD TRIPS. INDIVIDUAL RESEARCH TOPICS.

CLAIRTON HS CLAIRTON 15025

TITLE: HUMANITIES, (TEAM) 4 ELECTIVE.

APPROACH: PHILOSOPHICAL, GEOGRAPHIC, CONFLUENT.

IMPLEMENTATION: SUBJECT AREAS INCLUDE SOCIAL STUDIES, ART, MUSIC. EMPHASIS ON HUMANITIES AND THE SOCIAL SCIENCES.

ADDITIONAL FEATURES: ATTENDANCE AT SYMPHONY CONCERTS, ART DISPLAYS, THEATRE PERFORMANCES, AND OTHER EVENTS. EVALUATION INCLUDES ORAL EXAMINATIONS.

FOREST CITY REGIONAL HS FOREST CITY 18421

TITLE: HUMAMITIES. SENIORS.

APPROACH: CHRONOLOGICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE VISUAL ARTS, LITERATURE, MUSIC, PHILOSOPHY. UNITS INCLUDE PERIODS OF WESTERN CIVILIZATION.

MT. LEBANON HS PITTSBURGH 15230

TITLE: HUMANITIES. (ONE TEACHER) JUNIORS, SENIORS- ELECTIVE.

APPROACH: CHRONOLOGICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE PHILOSOPHY, LITERATURE, ART, ARCHITECTURE, MUSIC. UNITS INCLUDE PERIODS FROM CLASSICAL GREECE TO THE PRESENT -- CONSIDERATION OF VALUES.

ADDITIONAL FEATURES: ATTENDANCE AT PITTSBURGH FINE ARTS EVENTS. INDEPENDENT STUDY PROJECTS, ESSAY TESTS, CREATIVE PROJECTS.

PENNSYLVANIA (CONTINUED)

NORTH ALLEGHENY SENIOR HS PITTSBURGH 15230

TITLE: HUMANITIES I. JUNIOR ELECTIVE.

APPROACH: PHILOSOPHICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE LITERATURE, PHILOSOPHY, RELIGION, ART, MUSIC . UNIT TOPICS INCLUDE "MAN AND SPIRIT," "THE RATIONAL MAN," "MAN AND HIS IMAGINATION," AND OTHERS.

ADDITIONAL FEATURES: FIELD TRIPS. GUEST SPEAKERS. EMPHASIS ON WRITING ABILITY.

THE PENNSYLVANIA STATE UNIVERSITY MIDDLETOWN 17057

OFFERS THE UNDERGRADUATE AND GRADUATE DEGREE IN HUMANITIES WITH A NUMBER OF EMPHASIS OPTIONS. THE PROGRAMS ARE CONCERNED WITH THE STUDY OF MAN THROUGH THE STUDY OF PHILOSOPHY, LITERATURE, ART, MUSIC, DRAMA, AND DANCE.

SELINSGROVE AREA HS SELINSGROVE 17870

TITLE: HUMANITIES. (TEAM) 4 ELECTIVE FOR JUNIORS, SENIORS.

APPROACH: PHILOSOPHICAL, EMPLOYING THEMES.

IMPLEMENTATION: SUBJECT AREAS INCLUDE ART, MUSIC, LITERATURE, PHILOSOPHY. UNITS INCLUDE SUCH TOPICS AS "MAN TODAY," "MAN AND HIS RELIGION," AND TOPICS WHICH FOCUS ON HISTORICAL PERIODS.

ADDITIONAL FEATURES: GUEST LECTURERS. FIELD TRIPS.

RHODE ISLAND

CRANSTON HS EAST CRANSTON 02903

TITLE: HUMANITIES. (TEAM).

APPROACH: CHRONOLOGICAL.

IMPLEMENTATION: SEVERAL SECTIONS OF HUMANITIES ARE OFFERED WHICH INCLUDE THE SUBJECT AREAS OF MUSIC, ART, ENGLISH. MATERIALS DEAL WITH PERIODS FROM MEDIEVAL TO 20th CENTURY.

RHODE ISLAND (CONTINUED)

MIDDLETOWN HS MIDDLETOWN 02840

TITLE: HUMANITIES. JUNIORS.

APPROACH: PHILOSOPHICAL, POLITICAL, SOCIAL GROUPING.

IMPLEMENTATION: SUBJECT AREAS INCLUDE AMERICAN HISTORY, LITERATURE, MUSIC, ART. UNITS INCLUDE THEMES SUCH AS "NATIONALISM," (AMERICAN), "GOOD AND EVIL," "EVERYMAN,"AND OTHERS.

WESTERLY HS WESTERLY 02891

TITLE: MUSIC AND ART APPRECIATION --HIGHLIGHTS OF LITERATURE AND WORLD EVENTS. (TEAM).

APPROACH: CHRONOLOGICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE LITERATURE, ART, MUSIC, HISTORY. UNITS PRESENT A STUDY OF MAN'S PAST AND PRESENT CULTURE..

ADDITIONAL FEATURES: GUEST SPEAKERS. FIELD TRIPS.

SOUTH CAROLINA

CONVERSE COLLEGE SPARTANSBURG 29301

CONVERSE COLLEGE MAINTAINS A VITAL HUMANITIES PROGRAM. COURSES AND METHODS IN THE PROGRAM ARE INTER-DISCIPLINARY AND INVOLVE BOTH SINGLE INSTRUCTOR AND TEAM-TAUGHT APPROACHES. THE UNDERGRADUATE "PROGRAM IN THE CONTEMPORARY HUMANITIES" OFFERS THE STUDENT THE CHOICE OF A MAJOR, A RELATED FIELD, OR ELECTIVE COURSES. THE MASTER OF ARTS IN TEACHING HUMANITIES IF ALSO OFFERED.

THE CENTER FOR THE HUMANITIES (EST. 1972) MAKES AVAILABLE A WIDE RANGE OF SPEAKERS, FILMS, AND SYMPOSIA. CENTER STAFF ARE ACTIVE AS CONSULTANTS TO COLLEGES AND SECONDARY SCHOOLS ENGAGED IN DEVELOPING HUMANITIES PROGRAMS. (CONTACT FREDERICK F. RITSCH, CENTER DIRECTOR.) SEE BIBLIOGRAPHY.

DAKOTA WESLEYAN UNIVERSITY MITCHELL 57301

DAKOTA WESLEYAN INITIATED A CORE PROGRAM (1973) WHICH ATTEMPTS TO BUILD IN THE PERSPECTIVES OF ALL THE DISCIPLINES, INCLUDING HUMANITIES, SOCIAL SCIENCES, AND NATURAL SCIENCES. IT IS A FOUR SEMESTER, FOUR UNIT (16CREDIT) SEQUENCE REQUIRED OF ALL FRESHMEN AND SOPHOMORES WHO ARE SEEKING THE BA DEGREE.

IMMACULATE CONCEPTION INDIAN MISSION SCHOOL STEPHEN 57346

TITLE: HUMANITIES. (TEAM) 3.

APPROACH: CHRONOLOGICAL, PHILOSPHICAL.

IMPLEMENTATION: THE COURSE FOCUSES ON A STUDY OF MAN AND HIS WAYS OF EXPRESSING HIMSELF. AMERICA'S INDIAN CULTURE IS EMPHASIZED.

LEMMON HS LEMMON 57638

TITLE: AMERICAN CULTURE.

APPROACH: CHRONOLOGICAL, PHILOSOPHICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE HISTORY, ART, RELIGION, PHILOSOPHY, MUSIC, LITERATURE. UNITS EXPLORE MOVEMENTS AND FORCES OF HISTORY IN LIGHT OF STUDENT'S PERSONAL PERSPECTIVES. TOPICS INCLUDE PERIODS (GREECE, RENAISSANCE), RELIGIONS OF THE WORLD AND OTHERS.

WEBSTER HS WEBSTER 57274

TITLE: HUMANITIES. (TEAM) 3

APPROACH: CHRONOLOGICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE MUSIC,ART, ARCHITECTURE, LITERATURE, HISTORY, RELIGION, PHILOSOPHY, DRAMA. UNITS FOLLOW HISTORICAL PERIODS OF WESTERN CIVILIZATION.

ADDITIONAL FEATURES: FIELD TRIPS. BOTH LARGE AND SMALL STUDY GROUPS. USE OF RESOURCE PERSONS. AV MATERIAL.

UTAH

BONNEVILLE HS OGDEN 84402

TITLE: HUMANITIES.

APPROACH: PHILOSOPHICAL, UTILIZING THEMES.

IMPLEMENTATION: SUBJECT AREAS INCLUDE ART, LITERATURE, MUSIC. UNITS USE SUCH TOPICS AS "BEAUTY AND UGLINESS," "MORALITY AND IMMORALITY," "GREATNESS AND MEDIOCRITY," AND OTHERS.

THE UNIVERSITY OF UTAH SALT LAKE CITY 84112

OFFERS SEVERAL OPTIONS INCORPORATING INTERDISCIPLINARY AND/OR CROSS DISCIPLINARY APPROACHES.

VERMONT

SPAULDING HS BARE 05641

TITLE: HUMANITIES. FRESHMEN.

IMPLEMENTATION: AN INTERDISCIPLINARY USE OF THE ARTS IN A HUMANITIES SETTING.

SPRINGFIELD SENIOR HS SPRINGFIELD 15156

TITLE: HUMANITIES. (TEAM) 3 SENIORS.

APPROACH: CHRONOLOGICAL, PHILOSOPHICAL.

IMPLEMENTATION: SUBJECT AREAS INCLUDE ART, MUSIC, HISTORY, LITERATURE. UNITS START WITH CONTEMPORARY SOCIETY AND EXTEND TO FORMER PERIODS. OTHER UNITS ON GREAT WORKS AND THEIR PRODUCERS.

WINDSOR HS WINDSOR 05089

TITLE: HUMANITIES. (ONE TEACHER) ELECTIVE FOR SOPHOMORES, JUNIORS, AND SENIORS.

APPROACH: COMBINED.

IMPLEMENTATION: SUBJECT AREAS INCLUDE ART, ARCHITECTURE, LITERATURE, MUSIC. UNITS INCLUDE AN EXAMINATION OF GREAT WORKS. DISCUSSION TOPICS OFTEN FORMULATED BY STUDENTS.

VIRGINIA

PUBLIC HIGH SCHOOLS OF ALEXANDRIA ALEXANDRIA 22313

TITLE: THE HUMANITIES. (TEAM) JUNIORS AND SENIORS.

APPROACH: CHRONOLOGICAL, PHILOSOPHICAL, CONFLUENT.

IMPLEMENTATION: SUBJECT AREAS INCLUDE MUSIC,ART, LITERATURE, HISTORY. UNITS INCLUDE "MAN AND SOCIETY," "MAN'S SEARCH FOR GOD," "MAN'S SEARCH FOR BEAUTY," AND OTHERS.

ADDITIONAL FEATURES: GUEST SPEAKERS. AV MATERIAL. FIELD TRIPS.

ARLINGTON COUNTY PUBLIC SCHOOLS ARLINGTON 22210

TITLE: HUMANITIES. A COURSE GUIDE IS AVAILABLE CONTAINING A DESCRIPTION OF THE HUMANITIES PROGRAM IN THREE SCHOOLS OF ARLINGTON COUNTY. WRITE ARLINGTON COUNTY PUBLIC SCHOOLS, 4751-15th ST. N. ARLINGTON, 22207.

IMPLEMENTATION: GENERAL OBJECTIVES STRESS THE IMPORTANCE OF THE ARTS AS HUMANISTIC STATEMENTS.

WOODBRIDGE SENIOR HS WOODBRIDGE 22191

TITLE: HUMANITIES. (TEAM) 6.

APPROACH: PHILOSOPHICAL, USING THEMES.

IMPLEMENTATION: SUBJECT AREAS INCLUDE ART, LITERATURE, MUSIC, HISTORY. UNITS INCLUDE "GLOBAL CONSCIOUSNESS "THE POVERTY OF AFFUENCE," "POPULATION AND RESOURCES," AND OTHERS. ADDITIONAL TOPICS INVOLVE AESTHETIC CONSIDERATIONS.

ADDITIONAL FEATURES: FIELD TRIPS. OUTSIDE SPEAKERS.

WASHINGTON

CENTRAL WASHINGTON STATE COLLEGE   ELLENSBURG   98926

PROVIDES AN INTERDEPARTMENTAL MAJOR. UNDERGRADUATE STUDENTS MAY FOLLOW A PLAN OF STUDY WHICH DOES NOT FALL WITHIN THE PROVINCE OF ANY ONE DEPARTMENT. THE STUDENT MAY PLAN A PROGRAM WHICH INCORPORATES THE ARTS AND HUMANITIES.

MOUNT TAHOMA HS   TACOMA   98401

TITLE: LANGUAGE ARTS-HUMANITIES. SOPHOMORES, JUNIORS, SENIORS.

APPROACH: A GROUP OF COURSES IN LANGUAGE ARTS WHICH INCLUDE A NUMBER OF APPROACHES.

IMPLEMENTATION: SUBJECT AREAS INCLUDE LITERATURE, ART, MUSIC, PHILOSOPHY, WRITING. EMPHASIS ON WRITING. COURSES INCLUDE WESTERN CULTURE, EASTERN CULTURE, GREAT WORKS, CONTEMPORARY LITERATURE, AND OTHERS.

THE SHADLE PARK HS   SPOKANE   99210

TITLE: HUMANITIES. (TEAM) SENIOR ELECTIVE.

APPROACH: CHRONOLOGICAL, CONFLUENT.

IMPLEMENTATION: SUBJECT AREAS INCLUDE ART, ARCHITECTURE, MUSIC, LITERATURE, HISTORY, PHILOSOPHY, PSYCHOLOGY, RELIGION. UNITS INCLUDE HISTORICAL PERIODS AND ADDITIONAL TOPICS SUCH AS "ECONOMICS," "VIRTUE," "WORLD PROBLEMS," AND OTHERS.

SKAGIT VALLEY COLLEGE   MT. VERNON   98273

DEVELOPED A UNIQUE PROGRAM FOR A CORE APPROACH FOR A COMMUNITY COLLEGE WHICH IS INTERDISCIPLINARY AND SELF-STRUCTURED. (CONTACT PERSON: HAROLD HEINER).

WASHINGTON (CONTINUED)

VANCOUVER PUBLIC SCHOOLS VANCOUVER 9866

TITLE: HUMANITIES AND THE BEHAVIORAL SCIENCES. (TEAM) JUNIORS, SENIORS.

APPROACH: PROGRAMS IN THREE VANCOUVER HIGH SCHOOLS, WITH VARIOUS APPROACHES.

IMPLEMENTATION: SUBJECT AREAS INCLUDE ANTHROPOLOGY, BSYCHOLOGY, SOCIOLOGY, MUSIC, ART, HISTORY, LITERATURE, DRAMA, AND OTHERS. UNITS ENCOMPASS WORLD HISTORY, AND BEHAVIORAL SCIENCE.

WASHINGTON STATE UNIVERSITY PULLMAN 99163

THE HUMAMITIES PROGRAM - IS AN INTERDISCIPLINARY SERIES OF COURSES DESIGNED TO INTRODUCE THE STUDENT TO SOME OF THE GREAT WORKS OF CIVILIZATION, EAST AND WEST. LITERATURE, PHILOSOPHY, MUSIC, ART, ARCHITECTURE, RELIGION, AND OTHER FIELDS ARE EXPLORED.

WEST VIRGINIA

MULLENS HS MULLENS 25882

TITLE: "MAN'S CHALLENGES IN HIS SOCIETY," HUMANITIES, SENIORS.

APPROACH: PHILOSOPHICAL, UTILIZING THEMES.

IMPLEMENTATION: UNITS INCLUDE SUCH TOPICS AS "SURVIVAL," "MAN'S QUEST FOR KNOWLEDGE," AND A NUMBER OF 20th CENTURY TOPICS.

PARKERSBURG SOUTH HS PARKERSBURG 26101

TITLE: HUMANITIES. ELECTIVE.

APPROACH: PHILOSOPHICAL, USING THEMES.

IMPLEMENTATION: SUBJECTS INCLUDE MUSIC, ART, LITERATURE, DRAMA, HISTORY. UNITS INCLUDE SOCIAL TOPICS CORRELATED WITH A STUDY OF THE ARTS. PERIODS ENCOMPASS EARLY GREEKS TO THE 20th CENTURY.

ADDITIONAL FEATURES: GUEST SPEAKERS. MULTI-MEDIA LEARNING. FIELD TRIPS TO ART EXHIBITS, CONCERTS, AND OTHER EVENTS.

WEST VIRGINIA (CONTINUED)

WEST VIRGINIA UNIVERSITY   MORGANTOWN   26506

THE GENERAL GOALS OF THE HUMANITIES PROGRAM ARE TO GIVE STUDENTS A BROAD CULTURAL BASE. TWO TRACKS ARE AVAILABLE TO STUDENTS IN THE BEGINNING HUMANITIES COURSE, ONE CHRONOLOGICAL, AND THE OTHER THEMATIC. COURSES ARE TEAM TAUGHT.

WISCONSIN

ARROWHEAD HS   HARTLAND   53029

TITLE: HUMANITIES, ALSO OTHER TITLES. (TEAM) SENIORS.

APPROACH: CHRONOLOGICAL, PHILOSOPHICAL, CONFLUENT.

IMPLEMENTATION: SUBJECT AREAS INCLUDE ART, MUSIC, PHILOSOPHY, LITERATURE, ARCHITECTURE, WORLD HISTORY. UNITS INCORPORATE HISTORICAL PERIODS, AND PHILOSOPHICAL CONCEPTS.

ADDITIONAL FEATURES: RESEARCH AND WRITING PROJECTS. SINGING, LISTENING, ART EXPRESSION. GUEST SPEAKERS.

(FOR FURTHER INFORMATION CONTACT CHARLES BART.)

BELOIT COLLEGE   BELOIT   53511

HAS A SECTION UNDER WHICH A STUDENT, WHOSE ACADEMIC INTERESTS LIE OUTSIDE THE SCOPE OF THE MAJOR DEPARTMENTS, MAY PROPOSE A CROSS-DISCIPLINARY PROGRAM. THIS "TRACK II" IS DESIGNED TO SERVE THE GOOD STUDENTS WHOSE ACADEMIC INTERESTS ARE WITHIN THE SCOPE OF LIBERAL ARTS.

HAMILTON SH   SUXXEX   53089

TITLE: HUMANITIES. PARTICULAR TITLES INCLUDE "SEARCH," "DISCOVERY," AND "EXPRESSION." (TEAM) 4.

APPROACH: CHRONOLOGICAL, PHILOSOPHICAL, CONFLUENT.

IMPLEMENTATION: SUBJECT AREAS INCLUDE ART, MUSIC, LITERATURE, SOCIAL SCIENCE. UNITS INCLUDE HISTORICAL PERIODS, MOVEMENTS. SMALL, SPECIAL INTEREST GROUPS ARE PROVIDED FOR.

(CONTACT JOHN SUTTE FOR FURTHER INFORMANTION.)

IV. RECOMMENDED SOURCES

1. Books, Texts, etc.

Although a number of the listed books carry a relatively early publishing date, they are included here since, in the opinion of the compiler, they are significant and relevant today. It is hoped that their inclusion will be helpful to persons new to the field.

2. Research Activity.

PLEASE INFORM PROJECT:H.E.L.P. OF RESEARCH ACTIVITIES AND PROJECTS

3. Additional Materials.

Some multi-media material and loose-ends.

* FILMS: An annotated list of 400 plus films is available. Write:
PROJECT:H.E.L.P., Fine Arts
SUNY College at Brockport
Brockport, New York 14420 ($1.00)

4. Art Prints, Slides, Filmstrips and Transparencies.

5. Magazines, Periodicals.

6. Addresses.

7. ERIC print-out.

This most recent computer search of the project is included in its entirety. This offline print-out was generated by Bibliographic Retrieval Services, Inc. Corporation Park, Bldg. 702
Scotia, New York 12302

RECOMMENDED SOURCES

1. Books -- Texts, Manuals, Treatises, Studies, and Reports

Abramson, Robert. *Rhythm Games for Perception and Cognition.* Music and Movement Press, 210 5th Ave., New York, N.Y. 1973. 10010. Recommended for time awareness activities for children of ages 5-9.

Adler, Richard R. *Humanities Programs Today*. New York: Citation Press, 1970.

Andress, Barbara. *Music in Early Childhood*. Reston, Virginia: Music Educators National Conference, 1973.

Andrews, Gladys. *Creative Rhythmic Movement for Children*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1954. Contains information and ideas on music and movement for young and older children. Correlates movement with art and literature.

Andrews, J. Austin, and Wardian, Jeanne Foster. *Introduction to Music Fundamentals.* Workbook Format. New York: Appleton-Century-Crofts, 1964. This is a programmed textbook for the elementary classroom teacher. It would be useful as a self-study guide. The work contains drill materials, songs, a glossary of musical terms and a review section.

Andrews, Michael F. *Sculpture and Ideas*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1966. This is intended as a "guide and reference" work concerning sculpture. Generally it is geared for the novice. The photographic illustrations are excellent.

Apel, Willi, and Daniel, Ralph T. *The Harvard Brief Dictionary of Music.* New York: Washington Square Press, Inc., 1965. This is a handy reference book.

Arnheim, Rudolf. *Visual Thinking*. Berkeley: University of California Press, 1969.

Ashbrook, James B. *Humanitas*, New York: Abingdon Press, 1973.

Aylesworth, Thomas G., and Reagan, Gerald M., *Teaching for Thinking*. Garden City, New York: Doubleday and Co., Inc. An excellent discussion of important issues: reading and thinking, critical thinking and value judgments, critical thinking and settlement of disputes, critical thinking and language alternatives of methodology; includes dialogues between teacher and student with analyses indicating the use of such interchanges in enhancing critical thinking. (Recommended, Project SEARCH)

Bacon, Wallace A. *The Art of Interpretation*. New York: Holt, Rinehart and Winston, 1966. Very useful for a review of the basics of literature. Part Two "The Analysis of Literature" lists some particularly noteworthy devices used in literature.

Baldinger, Wallace S. *The Visual Arts*. New York: Holt, Rinehart and Winston., 1960. Deals with principles concerning mediums, techniques, and forms. There is some treatment of industrial design, and some interesting sections on photography and cinema. Many black and white illustrations, with 4 color prints.

Barkan, Manuel, et.al. *Guidelines: Curriculum Development for Aesthetic Education*. St. Louis, Missouri: CEMREL, Inc., 1970. Anyone involved with aesthetic education should be familiar with this important document. Material is applicable to elementary, secondary, and post-secondary arts and humanities programs.

Barlin, Ann & Paul. *The Art of Learning Through Movement*. Ward Ritchie Press, 1971. Recommended for space awareness activities for children of ages 5-9, but may be adapted for older children.

Barnes, Robert A. *Fundamentals of Music*. A program for Self-Instruction. McGraw-Hill, 1964. The"fundamentals" include: names of notes, intervals, key signatures and other basic usages. Answers are printed in left hand margin of pages and may be covered when studying. Excellent for the non-musician.

Barsch, Ray. *Each to a Different Drummer*. Canoga Park, California: Barsch Center for Learning, 1974. Recommended for time awareness activities for children of ages 5-9, but may be adapted for older children.

Basic Elementary Music Series Books with Recordings. The following have been highly recommended:

Discovering Music Together, Charles Leonard et al. Chicago: Follett Publishing Company, 1970.
Exploring Music, Eunice Boardman and Beth Landis. New York: Holt, Rinehart & Winston, Inc., 1971.
Growing with Music, Harry R. Wison *et al*. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1970 (Related Arts ed.)
The Magic of Music, Lorraine Watters, *et al*. Boston: Ginn and Company, 1971.
Making Music Your Own, Beatrice Landeck, Elizabeth Crook, and Harold C. Youngberg. Morristown, N.J.: Silver Burdett Company, 1971.
New Dimensions in Music, Robert Choate, *et al*. Cincinnati: American Book Company, 1973.
Silver Burdett Music, Elizabeth Crook, Benett Reimer, and David S. Walker. Morristown, N.J.: Silver Burdett-General Learning Corporation, 1974.
The Spectrum of Music, Mary Val Marsh, *et al*. New York: The Macmillan Company, Inc., 1974.

Also see: Music Books for the Elementary School Library. MENC 1902 Association Dr., Reston, VA 22091

Beall, Ruth and Stillwell, Lyda. Creative Dramatics for the Classroom Teacher. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1974. Highly recommended.

Beardsley, Monroe C. Thinking Straight: Principles of Reasoning for Readers and Writers (3rd ed.). Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1966. Discusses important skills of deduction, definition, use of language: what is involved, worked-out examples, practice exercises. Written for the general adult reader.

Becher and Harsbarger. Television: Techniques for Planning and Performance. New York: Henry Holt and Co., 1958. An ideal work for the television novice. The techniques included are: camera work, speaking, lighting, acting, script writing, and others.

Berman, Louise M. and Jessie A. Roderick, eds. Feeling, Valuing, and the Art of Growing: Insights into the Affective. Washington, D.C.: Association for Supervision and Curriculum Development, 1977. This ASCD yearbook provides insights - by individuals representing a variety of interests - into the processes of growing and maturing. Gives definitions of affect related to principles of humanistic education. Also lists related source material and its use in curriculum planning.

BIBLIOGRAPHY, An Annotated Bibliography of Selected Curriculum Materials in the Arts and Humanities. TERC (Technical Education Research Centers, Inc.) 44 Brattle St., Cambridge, Massachusetts 02138.

Birkenshaw, Lois. Music for Fun, Music for Learning. New York: Holt, Rinehart & Winston, 1974. Recommended for sensory development activities for children of ages 5-9, but may be adapted for older children.

Blackwood, Paul E., ed. How and Why Wonder Books. New York: Wonder Books. This is a series of books for young people utilizing a comic book format. They are attractive and well written. Ideal for upper elementary students. Many middle school students would enjoy them, too. The following titles are particularly suitable for related arts supplementary reading: Ballet 5020, Sound 5028, Lost Cities 5029, Caves to Skyscrapers 5043, Building 5051. (Others are also available.)

Bloom, Benjamin S., Ed. Taxonomy of Educational Objectives. Handbook I, Cognitive Domain. New York: David McKay Co., Inc., 1956. An investigation and some findings concerning thought processes. Of great value to the teacher who is attempting to develop an "aesthetic method." (See: Krathwohl, Bloom, and Masia)

Bloom, Edwin A. The Order of Fiction. New York: Odyssey Press, 1964. A useful reference which deals with character, plot, setting, forms, point of view, meaning, symbolism, and many other aspects of fiction.

Blumenson, John F.G., Identifying American Architecture. Nashville: American Association for State and Local History, 1977. This handbook is a valuable guide for identifying American architectural styles and terms.

Bordan, S. Plays as Teaching Tools in the Elementary School. Nyack, New York: Parker Publishing Company, 1970. Uses dramatic techniques for reading improvement.

Borton, Terry. Reach, Touch and Teach. New York: McGraw-Hill, 1970. An informative introduction to process education.

Boyer, Ernest and Kaplan, Martin. Educating for Survival. New Rochelle, New York: Change Magazine Press, 1977. ". . . the study of the future should involve these acts inherent in all scholarship: the search for enduring values, the exposure of hidden assumptions, and the confronting of value-laden choices."

Britten, Benjamin and Imogene Holst. The Wonderful World of Music. Garden City, New York: Doubleday and Co., 1958. Excellent student reference. Includes art reproductions and relates painting and music. Some information on dance.

Broudy, Harry S. Enlightened Cherishing: An Essay on Aesthetic Education. Urbana: University of Illinois Press, 1972.

Brown, George Isaac, Human Teaching for Human Learning, An Introduction to Confluent Education. New York: Viking Press, 1971.

Bruner, Jerome S. The Process of Education. New York: Vintage Books, Inc., 1960. A controversial but important concept.

Burland, Cottie. North American Indian Mythology. London: Paul Hamlyn Limited, 1965. (Uniform with this edition Greek Mythology and Egyptian Mythology.) This excellent reference work contains copious color plates and black and white illustrations. A most readable book for the student who has some background in European Mythology.

Burnett, Millie. Melody, Movement and Language. San Francisco: R & E Research Associates, 1973. Recommended for the elementary, middle school teacher.

CAREER EDUCATION IN THE ARTS AND HUMANITIES. Prepared by TERC (Technical Education Research Centers, Inc.) for grades 7-12+.
Career Guidance in the Arts and Humanities.
391 Ways to Explore Arts and Humanities Careers. (Helpful in curriculum planning.)
Exploring Arts and Humanities Careers in the Community.

Exploring Music Careers.
Exploring Dance Careers.
Exploring Theater and Media Careers.
Exploring Visual Arts and Crafts Careers.
Exploring Writing Careers.
Exploring Careers in the Humanities
Copies of the softcover publications are available from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402. A Preliminary Exploration of Occupations in the Arts and Humanities. Available from TERC, 44 Brattle St., Cambridge, Massachusetts 02138

Cassirer, Ernst. An Essay on Man: An Introduction to a Philosophy of Human Culture. New Haven: Yale University Press, 1974.

CEMREL, Inc. This national educational laboratory has been involved in producing important materials for educational use for the past fourteen years. Some of their arts and aesthetic publications - as well as materials produced for other publishers - appear in this bibliography. However, Cemrel's services extend considerably beyond publication. If you are not on their mailing list, and/or desire further information, write to: CEMREL, Inc., 3120 59th Street, St. Louis, Missouri 63139

CEMREL, Inc. Some suggested materials:
Theater Game File. Viola Spolin
Art and Indian Children
Dance with Indian Children
My Music Reaches to the Sky, Native American Musical Instruments
The Bee Hive, The Arts in Early Education, Nancy Richard and Stanley S. Madeja
Aesthetic Education: A Social and Individual Need
- And Others.

Chappel, Bernice. Listening and Learning. Belmont, California: Fearson Publishers, 1973. Contains sections on activities and games, poems and stories for grades K-3.

Cherry, Clare. Creative Movement for the Developing Child. Belmont, California: Fearon Publishers, 1972. Develops body movement through substituting action words to tunes which are familiar to the child.

Chujoy, Anatole and Manchester, P.W., compilers. The Dance Encyclopedia. New York: Simon and Schuster, 1967. An extremely valuable reference book. It contains a great deal of information as well as enlightening concepts expressed by numerous dance experts.

Choate, Robert, Barbara Kaplan, and James Standifer. New Dimensions in Music: Sound, Beat, and Feeling. New York: American Book Co., 1972. Relates tone color in music, poetry, and the visual arts; seeing sounds; rhythm and color in the arts; form in the visual arts. Sections on ethnic music and art, and style eras. (Also see: Basic Elementary Music Series.)

Choate, Robert, et al. New Dimensions in Music: Sound, Shape, and Symbol. New York: American Book Co., 1973. Includes sections on American art, art of the Far East, painting, music, poetry. (See: Basic Elementary Music Series.)

Choate, Robert, et al. New Dimensions in Art. New York: American Book Co., 1971. Portfolio 1 includes art prints to accompany Levels 1, 2, and 3 in the music series; and Portfolio 2 accompanies Levels 4, 5, and 6 of the music series. (See: Basic Elementary Music Series.)

Ciardi, John. How Does a Poem Mean. Houghton Miflin Co., 1959. Treats areas of poetry such as meaning, motion, tempo, form, etc. This excellent work will also help the student to understand these areas of music as well. Contains more than 200 poems.

Clark, Kenneth. Civilisation. New York: Harper & Row, Publishers, 1969. This book evolved from the scripts of a series of television programs produced in 1969. The book is an excellent overview of the arts as a reflection of the development of mankind.

Cleaver, Dale G. and Eddins, John M. Art and Music: An Introduction. New York: Harcourt Brace Javanovich, Inc. 1977. Based on the earlier Art: An Introduction, this work incorporates chapters on music which generally complement the chapters on art. These arts are approached historically through the important periods and styles of Western culture. Useful as a college text, and may be used for some high school classes.

Cohen, Monroe D., ed. Personal Liberty and Education. New York City: Citation Press, 1976. (Alliance of Associations for the Advancement of Education). These essays offer some interesting views concerning the concept of freedom. The three main sections include: "Freedom to Be"; "Freedom to Speak, Write and Read"; and "Freedom to Choose".

Combs, Arthur, ed. Perceiving, Behaving and Becoming. Washington-D.C.: Association for Supervision and Curriculum Development, 1962. A series of articles by leading educational theorists in perception, self-concept and self-actualization.

Commission of the Humanities. Report of the Commission on the Humanities. New York: American Council of Learned Societies, 1964. A valuable reference for the researcher.

Complo, Sister Jannita. Dramakinetics in the Classroom. Boston: Plays, Inc., 1974. Recommended for space awareness activities for children of ages 5-9.

Coomaraswamy, Ananda K. Christian and Oriental Philosophy of Art. New York: Dover Publication, 1956.

Cooper, Kenneth S., Sorensen, Clarence W., Todd, Lewis Paul. Mankind in Time and Place. Morristown, N.J.: Silver-Burdett-General Learning Corporation, 1972. A useful resource for integrating aesthetic concepts with other studies in the elementary and middle school.

Copland, Aaron. What to Listen for in Music. New York: McGraw-Hill Book Company, 1939. Written by the "Dean of American Composers" it deals with listening skills in a non-technical manner.

Crosby, Theo. Architecture: City Sense. New York: Reinhold Publishing Co., 1965. An easy to read but thought provoking book. Excellent for creating an awareness of urban development and possible trends. The author is as concerned for people as he is for buildings.

Cross, Neal M., Lamm, Robert C. and Turk, Rudy H. The Search for Personal Freedom. Dubuque, Iowa: Wm. C. Brown Company Publishers. (Fourth Edition) 1972. (Vol. 1 & II) An important book, designed as an upper level text for a unified course in the Humanities. In two volumes, the work is rich in selected readings by some of the world's greatest thinkers.

Dalcroze, Jaques, Harold F. Robinstein, trans. Rhythm Music and Education. New York: G.P. Putnam and Sons, 1921. A significant milestone -- and after over half a century, a most relevant reference.

D'Angelo, Edward. The Teaching of Critical Thinking. Amsterdam, The Netherlands: B. R. Gruner, Publishers, 1971. Discusses the nature of critical thinking and the requisite skills; features discussion of particular, concrete suggestions for classroom use in various subject areas; includes extensive bibliography. (Recommended, Project SEARCH)

Dallin, Leon. Listeners Guide to Musical Understanding. Dubuque, Iowa: Wm. C. Brown Company Publishers, 1977. A useful book for the general college student. It presents the materials of music in a clear and readable manner, and contains a concise history of music -- including folk, popular music and jazz.

Davidson, Herndon, Reaver, and Ruff. The Humanities in Contemporary Life. New York: Holt, Rinehart and Winston, 1961. Contains numerous examples of the writings of philosopher-artists from Neitsche to Frank Lloyd Wright. A wide range of topics related to the arts and to each other such as city planning, painting, poetry, music, architecture and others.

DeLong, Patrick D., Egner, Robert E., Thomas, Robert. *Art and Music in the Humanities*. Englewood Cliffs, New Jersey: Prentice-Hall, 1966. May be used as one of the textbooks in a high school or college Humanities course. Emphasis is on looking at art and listening to music of Western civilization. It is not an attempt to examine aspects of man as they are revealed in the humanities.

Department of Public Instruction. *Universal Issues in Human Life*. Harrisburg, Penn.: The Pennsylvania Humanities Commission, 1965. This publication was a significant milestone for humanities education.

Dewey, John. *Art as Expression*. New York: Minton, Balch and Co., 1934. Still relevant!

Dimondstein, Geraldine. *Children Dance in the Classroom*. New York: MacMillan Publishing Company, 1971. Recommended for space awareness activities for children 5-9, but may be adapted for older children.

Doll, Edna and Mary Jarman Nelson. *Rhythms Today*. Morristown, New Jersey: Silver-Burdett Co., 1965. Discusses rhythmic movement in American society. Includes experiences in listening, moving, and painting to music; and dramatic usage of movement. (For young and older children.)

Drushler, Paul, ed. *Introduction to Music*. Contains sections on traditional Western music, aesthetics, U.S. art and culture, and fundamentals of music. Excellent supplementary material for the high school/college humanities, related arts class. For information: Dr. Paul Drushler, State University of New York College at Brockport, Dept. of Music, Brockport, New York 14420.

Dudley and Faricy. *The Humanities*, 5th Edition. McGraw-Hill, N.D. for 5th Ed. Contains 310 illustrations (a number in color). A most important and useful related arts text for general college use. Approaches the arts by an examination of subject, function, medium, organization, style, and judgment.

Editors of Time-Life Books with numerous authors. *Time-Life Books*. New York: Time, Inc. This attractive series makes an excellent resource pool. Of particular interest to the related arts student are the categories: Time-Life Library of Art Series, Great Ages of Man Series, and also *300 Years of American Painting*, and *America's Arts and Skills*.

Edman, Irwin. *Arts and the Man.* New York: W.W. Norton & Co. Inc., 1939. This is a revised edition of a work first published in 1928. This is a short introduction to aesthetics through a consideration of the arts out of which aesthetic reflection arises.

Edwards, Charlotte. Creative Dramatics! (Publication #389) New York: The Instructor Publication, Inc. Dansville, N.Y. 14437.

Ehrlich, H. Creative Dramatics Handbook. Philadelphia: The School District of Philadelphia Office of Early Childhood Programs, 1971. Presents numerous strategies which integrate dramatics into various curricular areas.

Eisner, Elliot W. and Vallance, Elizabeth. Conflicting Conceptions of Curriculum. Berkeley, California: McCutchan Publishing Corporation, 1974.

Eisner, Elliot W. Educating Artistic Vision. New York: Macmillan, 1972.

Elementary Music. See Basic Elementary Music Series.

Ewen, David. The World of Great Composers. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1962. A well written book concerning thirty-seven composers -- from Palestrina (16th century) to Debussy (threshhold of the 20th century). It contains a brief biography of each composer with a **commentary** by someone well acquainted with the composer, and a section with the composer speaking for himself. (Secondary)

Fairfield, Roy P. (ed.). Humanistic Frontiers in American Education. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1971. Offers a view of the history and goals of humanistic education.

Fast, Julius. Body Language. New York: J. B. Lippincott Co., 1970. An interesting discussion of proxemics, kinesics, and non-verbal communication.

Fenton, Edwin, and Good, John M. The Humanities in Three Cities. New York: Holt, Rinehart and Winston, Inc., 1969. A comparative look at ancient Athens, Renaissance Florence, and contemporary (more or less) New York. A popular high school text.

Finch, Christopher. The Art of Walt Disney: From Mickey Mouse to the Magic Kingdoms. Burbank: Walt Disney Productions, 1975. A fine reference.

Findlay, Elsa. Rhythm and Movement. Evanston, Illinois: Summy-Birchard Company. Recommended for time awareness activities for children of ages 5-9, but may be adapted for older children.

Fisher, Ernst. The Necessity of Art. Baltimore, Maryland: Pelican Books, 1963.

Fischer, J.A. The Humanities in General Education. Dubuque, Iowa: W.C. Brown, 1960. Useful as a comparative study.

Fleming, William. *Arts and Ideas*. 3rd edition. New York: Holt, Rinehart and Winston, Inc., 1968. Uses the historical approach to relate the arts, beginning at the Hellenic era through mid 20th Century. The book has a page long chronological listing at the start of each section listing people and events of the era. Also contains philosophical background and ideas of the period. Excellent historical study of the arts. A popular college text.

Fleming, William. *Art, Music and Ideas*. New York: Holt, Rinehart and Winston, Inc. 1970. This is a history of the principal styles of Western art as mirrored in selected masterpieces of architecture, sculpture, painting, literature, and music. (College)

Fleming, William, and Veinus, Abraham. *Understanding Music*. New York: Holt, Rinehart and Winston, 1958. An ideal work for self study for the reader with no prior technical knowledge. Using a humanistic approach, the first section deals with the materials and product of the composer as well as the composer and the related arts. The final section deals with stylistic periods from ancient to contemporary.

Francis, Bill D. *The Humanities in Retrospect*. Dubuque, Iowa: Kendall/Hunt Publishing Company, 1974.

Friere, Paulo. *Education for Critical Consciousness*. A Continuum Book, New York: The Seabury Press, 1973.

Fuller, Edmund. *Pageant of the Theatre*. New York: Crowell, 1941. A short history of the theatre of the world. A good work for the general adult reader.

Frostig & Maslow. *Movement Education: Theory and Practise*. Chicago: Follett Publishing Company, 1970. Recommended for sensory development activities for children of ages 5-9, but may be adapted for older children.

Funes, Donald J. and Munson, Kenneth. *Musical Involvement: A Guide to Perceptive Listening* (with recorded examples). New York: Harcourt Brace Jananovich, Inc., 1975. This brief introduction to music, designed for a quarter or semester course (H.S., Col.), presupposes no musical training. Deals with the music of various cultures and times, including music of Africa and Asia, Western folk music, rock, jazz, the standard concert repertory, and recent trends. Also incorporates elements and aesthetic principles.

Gaillard, Frye. *Watermelon Wine: The Spirit of Country Music*. New York: St. Martin's Press, 1978. A sociological view of American society as it is reflected in country music. A fine reference.

Gammond, Peter. *The Meaning and Magic of Music*. New York: The Golden Press, 1970. Excellent student reference. Beautiful illustrations relate visual rhythm and color to rhythm and color in music.

Garonzik, Elan. *World Chronicle*. A supplement of the *American Teacher*, 11 Dupont Circle, N.W., Washington, D.C. 20036, 1978-9. Reported in contemporary news style, this series focuses on important civilizations of the past. Fine material to stimulate classroom discussion on the history of education and labor.

Gingrich, Donald. *Relating the Arts*. The Center for Applied Research in Education, Inc. 521 Fifth Avenue, New York, N.Y. 10017. 1974. This important booklet is included in the Center's Classroom Music Enrichment Units. The arts are related through their elements such as color, rhythm, line, texture, and through aspects of the organization of these elements.

Goldberg, Maxwell H. and Ritsch, Frederick F., eds. *Probes and Projections.* Converse Center for the Humanities, Spartanburg, South Carolina, 29301, 1974. Papers from the project "Greater Spartanburg in Transition: Human Values, Public Policy, and Quality of Living."

Goldberg, Maxwell H., ed. *Community Self-Renewal and Telic Imaging*. Converse Center for the Humanities, Spartanburg, South Carolina, 29301, 1975. A collection of essays which grew out of the "Greater Spartanburg in Transition"project, involving citizen participation in "tellic imaging and community renewal."

Gombrich, E.H. *Art and Illusion: A Study in the Psychology of Pictorial Representation*. Pantheon, 1960.

Gombrich, E.H. *The Story of Art*. New York: Phaidon Publishers, Inc. 1966. A standard, and excellent, book on the visual arts of western civilization. Generally used as a college text.

Goodlad, John I. *Toward a Mankind School: An Adventure in Humanistic Education*. New York: McGraw-Hill Book Company, 1974.

Goodman, Nelson. *Languages of Art*. New York: Bobbs-Merril, 1968.

Gordon, Donald R., *Language, Logic and the Mass Media*, Toronto and Montreal: Holt, Rinehart and Winston of Canada, Ltd., 1966.

Gray, Vera and Rachel Percival. *Music, Movement and Mime for Children*. London: Oxford Univ. Press, 1962. This work has useful information and ideas for the teacher who feels inadequate in directing movement experiences with children.

Gruen, Victor. *The Heart of Our Cities*. Simon & Schuster, 1964. Deals with urban renewal. The art work is fascinating. The problems of our city are diagrosed and some suggested treatments are offered.

Gunther, Bernard. What to do Till the Messiah Comes. New York: The Macmillan Publishing Co., 1971. Demonstrates gestalt therapy, group encounter, verbal and non-verbal ways to work through "destructive behavior patterns and mind/body/energy blocks."

Hall, Brian P. Value Clarification as Learning Process. New York: Paulist Press, 1865 Broadway, 10023. An excellent source book, which combines a number of disciplines.

Hall, James B., and Ulanov, Barry. Modern Culture and the Arts. New York: McGraw-Hill Book Co., 1967. This work is a collection of the writings of aestheticians from Oscar Wilde to Marshall McLuhan. Excellent for a graduate aesthetic class or equivalent.

Hanks, Kurt and Belliston, Larry. Draw! Los Altos, California 94022: William Kaufmann, Inc. Sub-titled A Visual Approach to Thinking, Learning and Communicating, this can be a helpful book for both teacher and student. A lot of material for class activities and/or student projects.

Hansen, Brian K. A Curriculum for Theatre in Aesthetic Education. St. Louis, Missouri: CEMREL, Inc. 1972. A design for a theatre program based on aesthetic educational concepts.

Harris, Julian, ed. The Humanities. Madison, Wisconsin: The University of Wisconsin Press, 1962. Some significant ideas. It is interesting to note their relevance today!

Hawkins, Alma M. Creating Through Dance. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1964.

Hawley, Robert C. Human Values in the Classroom. Amherst, Mass.: Educational Research Associates, 1973. An approach to teaching and learning based upon human needs and values.

Hendricks, Gay and Wills, Russel. The Centering Book. New Jersey: Prentice Hall, 1975.

Hewitt, Barnard, Foster J.F. and Wolle, Muriel Sibell. Play Production: Theory and Practice. New York: J.B. Lippincott Company, 1952. A useful book for anyone interested in theatre. It covers almost all aspects of producing a play -- from the selection of a play to its performance.

Hirst, Paul H. Knowledge and the Curriculum: A Collection of Philosophical Papers. London: Routledge and Kegan Paul, 1974.

Hodgson, John and Richards, Ernest. Improvisation: Discovery and Creativity in Drama. London: Methuen and Co., 1966.

Hoffer, Charles. *A Concise Introduction to Music Listening*. Belmont, California: Wadsworth Publishing Company, Inc. 1974. (Has accompanying record album.) Popular music is compared and contrasted to other types of Western art music. A study guide is also available. A good basic text, recommended for high schools and colleges.

Holt, Michael. *Mathematics in Art*. London: Studio Vista, 1971. This is a short anthology concerning factors common to both mathematics and art.

Humanities Report. *The State of the Humanities*. New Rochelle, New York: Change Reports, NBW Tower, 10801, 1975. A symposium involving twenty-three distinguished educators and scholars. Reprints are available.

Humphreys, Louise, and Ross, Jerrold. *Interpreting Music Through Movement*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1964. An approach that has been used successfully for elementary, secondary, and college students.

Hunter, Howard. *Humanities, Religion, and the Arts Tomorrow*. New York: Holt, Rinehart and Winston, Inc., 1972.

Hutchson, Ann. *Labanotation.* Theatre Arts Books, 333 Sixth Avenue, New York 10014. 1966. A useful reference book concerning this important dance notational system.

Jacobus, Lee A., compiler. *Aesthetics and the Arts.* New York: McGraw-Hill Book Company, 1968. An anthology designed to introduce advanced students to the current thinking among philosophers about art. Contains writings on Dance, Literature, Music, Visual Art, Architecture and Film.

Jarrett, James L. *The Humanities and Humanistic Education*. Reading, Massachusetts: Addison-Wesley Publishing Company, 1973. Traces the history of humanistic education and discusses trends, concepts, and approaches of humanistic education today.

Johnson, Thomas and Hess, Robert. *Tests in the Arts*. St. Louis, Missouri: CEMREL, Inc., 1970. A survey of testing instruments in music, literature, art, creativity, and dance.

Joyce, Mary. *First Steps in Teaching Creative Dance*. Palo Alto, California: National Press Books, 1973. A fine source book for the classroom teacher who is interested in giving students creative movement experience.

Kahane, Howard. *Logic and Contemporary Rhetoric: The Use of Reason in Everyday Life*. Belmont, California: Wadsworth Publishing Co., Inc., 1971. Recommended by Project SEARCH.

Kampmann, Lothar. *Creating with Colored Paper, Creating with Clay, Creating with Crayons, Creating with Printing Materials*. New York: Van Nostrand Reinhold Company, 1969-1971. These four books are recommended for elementary grades.

Kandinsky, Wassily. *Concerning the Spiritual in Art*. New York: George Wittenborn, 1964.

Kaplan, Sandra Nina, *et al*. *Change for Children: Ideas and Activities for Individualizing Learning*. Pacific Palisades: Goodyear Publishing Company, Inc. 1973. Some useful material for elementary classes. Highly recommended.

Karel, Leon. *Avenues to the Arts.* Kirksville, Missouri: Simpson Printers, 1966. This text on the related arts (H.S., Col.) points out the role of the student as a learner and thinker. Covers areas such as design, cinema, and advertising. Final section deals with perception and problem solving.

Karel, Leon. *The Allied Arts - A Junior High School Humanities Guide for Missouri*. Jefferson, Missouri: State Department of Education, 1971.

Karel and Sterling. *The Allied Arts - A High School Humanities Guide for Missouri*. Jefferson, Missouri: State Department of Education, 1963. A teaching guide for a one year high school humanities course.

Karel, Leon. *Write Your Own Music*. Leon Karel, Division of Fine Arts, Northeast Missouri State University, Kirksville, Mo. 63501. A strategy to help the novice musician compose within hours! (It works, too; I have tried it.) The book embodies a different method of notation, one that, in many ways, is more "logical" than standard notation.

Kaufmann, Walter. *The Future of the Humanities: A New Approach to Teaching Art, Religion, Philosophy, Literature and History*. New York: Reader's Digest Press, 1977. Kaufmann argues that only Socratic teachers who make a point of their ignorance rather than their knowledge can liberate students from their unexamined beliefs. The book suggests that the "humanities crisis" is more a matter of "teacher crisis." An interesting point.

Kelsey, Morton T. *The Other Side of Silence*. New York: Paulist Press, 1976.

Kinda, Crystal. *Body Awareness for Exceptional Children Through the Creative Arts*. and *Spatial Awareness for Exceptional Children Through the Creative Arts*. Buffalo, New York: D.O.K. Publishers, 1976. Exercises in arts for retarded children.

Kirby, Michael, ed. Happenings. E.P. Dutton & Co.,1965. An illustrated anthology of a number of the first, significant happenings. Fourteen working scripts and rather complete descriptions are given of this theatre-art form. Some of these ideas would be workable in a classroom situation.

Kirchner, Cunningham, Warrell. Introduction to Movement Education. Dubuque, Iowa: Wm. Brown Company, 1973.

Knobler, Nathan. The Visual Dialogue - An Introduction to the Appreciation of Art. New York: Holt, Rinehart and Winston. A beautiful book containing many color as well as black and white reproductions. Art is approached as a person centered occupation. Contains chapters such as "Art as Communication," "The Visual Vocabulary" and briefly describes techniques of the visual,plastic arts.

Koberg, Don and Bagnall, Jim. The Universal Traveler. William Kaufmann, Inc. One First St., Los Altos, Calif. 94022. This is sub-titled "a soft-systems guide to: creativity, problem-solving and the process of reaching goals." Problem solving is interestingly approached as a "journey" or "expedition." It reinforces the concept that design is more meaningful when it can be visualized as a series of "energy states."

Kohler, Alfred D. Project MOPPET (Media-Oriented Program Promoting Exploration in Teaching). A series of lessons k-9 and teacher manuals for an arts and humanities program. These outstanding materials have been developed by a group of teachers, under the leadership of Alfred Kohler. For further information contact Dr. Kohler at Indiana Avenue School (#18), Iselin, New Jersey 08830.

Kokaska, Charen. Creative Movement for Special Education. Belmont, California: Fearon Publishers, 1974. Addresses spatial awareness, body image, coordination, and interpretation of themes through sensory-motor activities.

Krathwohl, Bloom, and Masia. Taxonomy of Educational Objectives. Handbook II, Affective Domain. New York: David McKay Co., Inc., 1956. An investigation and some findings concerning thought processes. Of great value to the teacher who is attempting to develop an "aesthetic method." (See: Bloom, Benjamin.)

Langer, Susanne K. Philosophy in a New Key: A Study in the Symbolism of Reason, Rite, and Art (Third Edition) Cambridge, Mass.: Harvard University Press, 1974.

Langer, Susanne K. Philosophy in a New Key, Mentor Book. New York: The American Library of World Literature, Inc., 1961.

Le Corbusier. The Radiant City. New York: The Orion Press, 1933. A most significant work which deals with architecture, but primarily addresses itself to LIFE, WORK, BODY and SPIRIT, and TRAVEL. The testimony of a great artist.

Leonard, George B. Education and Ecstasy. New York: Delacorte Press, 1968. A significant statement concerning the unity of learning and living.

Levine, Faye. The Culture Barons. New York: Thomas Y. Crowell Company, 1976. Includes interviews with arts administrators, patrons, producers, and impresarios. Gives insights into the political economy of creativity. A useful reference.

Lipman, Matthew, Harry Stottlemeier's Discovery, Institute for the Advancement of Philosophy for Children, Montclair State College, Upper Montclair, New Jersey. This is a novel which raises certain fundamental philosophical issues and basic philosophical methods of reasoning. There is also a Teacher's manual available. Designed for 5th and 6th grades. 1974. (Recommended, Project SEARCH)

Lipman, Matthew and Sharp, Margaret, Instructional Manual: to accompany HARRY STOTTLEMEIER'S DISCOVERY, Institute for the Advancement of Philosophy for Children, Montclair State College, Upper Montclair, New Jersey 07043. 1975. This valuable resource reprints chapters from the novel cited above, then provides an analysis of the discovery methodology exemplified in it. Contributors include L[illegible]nard Berman and other educators involved in philosophy for children.
(Sequel to above is available)

Lockhart, Aileene, et al. Modern Dance. Dubuque, Iowa: Wm. C. Brown Co., 1967. This is basically a dance manual for the teacher of dance. The chapters on "Rhythmic Factors Related to Movement," "Spatial Relationships and Design," and "Qualities of Movement" would be of interest to the general arts student.

Lorentzen, Bengt. An Introduction to Electronic Music. Rockville Center, New York: Belwin Mills Co., 1970.

Lowry, Bates. The Visual Experience. New York: Harry N. Abrams, Inc., 1966.

Machlis, Joseph. The Enjoyment of Music. New York: W.W. Norton & Company, Inc. 1970. An introductory course (H.S., Col.) in music of Western civilization. The Third Edition is accompanied by a helpful Instructor's Manual. A very usable Study Guide for The Enjoyment of Music by Rubin Bergeen and John Castellini is also available.

Madeja, Stanley S. et al. The Five Sense Store: The Aesthetic Education Program. New York: Viking Press, Lincoln Center for the Performing Arts, 1973. Multi-media instructional materials K - intermediate. Presents a specified concept in the arts through games, puzzles, books, films, and records. Highly recommended.

Mager, Robert F. Developing Attitude Toward Learning. Belmont, California: Fearon Publishers, 1968. An unorthodox but significant approach to the "problem" of developing objectives, approaches, and evaluation. May be applied to any subject area.

Malo, Paul. Landmarks of Rochester and Monroe County. Syracuse, New York: Syracuse University Press. 1974. An interesting book for the architectural explorer of Monroe County. (This is included as an example of valuable source material that is produced by many town, city, county, and state agencies.)

Mandell & Wood. Make Your Own Musical Instruments. New York: Sterling Publishing Company, 1957. Recommended for sensory development activities for children of ages 5-9, but may be adapted for older children.

Manning, Duane. Toward a Humanistic Curriculum. New York: Harper & Row, Publishers, 1971.

Margolis, Joseph, ed. Philosophy Looks at The Arts. Philadelphia: Temple University Press, 1978. Contemporary readings in aesthetics.

Martin, F. David and Jacobus, Lee A. The Humanities Through The Arts. New York: McGraw-Hill Book Company, 1975. This is an exploratory approach to the humanities that focuses on the special role of the arts. The relationship of the humanities to values is emphasized.

Maslow, Abraham H. The Farther Reaches of Human Nature. New York: The Viking Press, 1973. A controversial but highly significant work.

McCaslin, Nellie. Creative Dramatics in the Classroom. 2nd ed., 1968; rpt. New York: David McKay, 1974 (paperback). Most highly recommended.

McKinney, Howard D. Music and Man. New York: American Book Company, 1948. Although not current, this is an excellent music appreciation text based on cultural backgrounds. Music of the Americas is emphasized including art and popular music of South America. Relates architecture, painting, social and political history with music.

McLin, Lena. Pulse: A History of Music. Park Ridge & San Diego: Neil A. Kjos Music Co. 1977. A relatively inexpensive survey of music history of Europe and America from 1600 to the present. Although there are a few factual errors, this book may be used advantageously as a music supplement for a high school, junior high humanities course.

Meyer, Leonard B. Music the Arts and Ideas. Chicago: The University of Chicago Press, 1967.

Miel, Alice and Rowen, Betty. Learning Through Movement. New York: Teachers College Press, Columbia University, 1971.

Miller, Bernard S. The Humanities Approach to the Modern Secondary School Curriculum. New York: The Center for Applied Research in Education, 1972.

Miller, Jim, editor. The Rolling Stone Illustrated History of Rock & Roll. New York: Rolling Stone Press, Random House, 1976. A fairly complete survey of rock. The emphasis is on the stars and groups from Elvis Presley to Elton John.

Miller, William Hugh. Introduction to Music Appreciation. Chilton Co., Book Division, 1961. The opening section is a philosophical discussion of the relatedness of the arts. The second section deals with awareness of other arts as well as awareness of music, however, it is basically a music appreciation text. (H.S., Col.)

Monsour, Sally, Marilyn Cohen, and Patricia Lindell. Rhythm in Music and Dance for Children. Belmont, California: Wadsworth Publishing Co., 1966. Combines movement with speech, textures of objects, poetry. Some excellent lesson ideas.

Motycka, Arthur. Musico-Aesthetic Education: A Phenomenological Proposition and Awareness: A Process and Some Task Examples. Jamestown, Rhode Island, 02835: Gamt Music Press. The author presents a humanistic educational view of some important ideas in these two monographs. It is his endeavor "to provide a vital and penetrating consideration of musical issues for tomorrow's society."

Motycka, A., ed. Music Education for Tomorrow's Society. Jamestown, Rhode Island, 02835: Gamt Music Press, Box 125, 1978. Articles by Schwadron, Colwell, Klotman, House, Shetler, Knieter and others which are relevant to the humanities perspective.

Mulligan, Mary Ann. Integrating Music with Other Studies. The Center for Applied Research in Education, Inc. 521 Fifth Ave., New York, 10017, 1975. Part of the Classroom Music Enrichment Units, this booklet includes a series of lesson ideas concerned with aesthetic concepts. Ideas are adaptable for elementary/secondary use.

Munro , Thomas. The Arts and Their Interrelations. New York: The Liberal Arts Press, 1951. The arts are compared in regard to medium, process, nature, and form.

Murray, Ruth. Dance in Elementary Education. New York: Harper and Row, 1975.

Muschenheim, William. Elements of the Art of Architecture. New York: Viking Press, 1964. This book is a compilation of annotated photographs which cover the elements of form, surface and space, and the subdivisions of each. An interesting and valuable book with a superb choice of photographs, enabling the reader to "see" architecture.

Music, Elementary. See Basic Elementary Music Series.

Myers, Bernard S. Understanding the Arts. New York: Henry Holt & Co., 1958. This book deals only with the plastic arts. Some interesting chapters on techniques of architecture, sculpture, painting and drawing, crafts, and industrial design. There are sections on form and content, art as fact and history, stylistic periods, and judgment. There are numerous fine black and white illustrations and four color prints.

Nadeau, Roland and Tesson, William. Listen: A Guide to the Pleasures of Music. Boston: Allyn and Bacon, Inc. 1971. Includes a survey of Western music, short analyses of selected works, and a section on elements and media. Some excellent illustrations which could be used as a correlative study. (H.S., Col.)

Nash, Grace. Creative Approaches to Child Development with Music, Language and Movement. New York: Alfred Publishing Company. 1974. A basic book. Has been recommended for reading readiness activities.

Nash, Grace. Music with Children: Verses and Movement. Chicago: Kitching (Educational Division of Ludwig Press), 1967. Excellent collection of verses for movement.

Niece, Robert C. Art: An Approach. Dubuque, Iowa: Wm. C. Brown, 1959-1963. A delightful, attractively designed "appreciation" book concerned with visual, plastic concepts. Profusely illustrated with excellent black and white photographs of paintings, sculpture, and examples of design. Contains examples of work and ideas of over 92 artists.

Ocvirk, Bone, Stinson, and Wigg. Art Fundamentals-Theory and Practice. Wm. C. Brown, 1960, 1962. Deals with the general principles of form, line, shape, color, value, and space, as well as various painting styles. This would be a useful reference work for the non-art major to gain a fast overview of art principles.

Osborne, Harold. The Art of Appreciation. New York: Oxford University Press, 1970.

Ostar, Alan, et al. Focus On The Arts: A Forum for Educators, Artists and Arts Administrators. American Association of State Colleges and Universities, One Dupont Circle, Suite 700, Washington, D.C., 20036, 1976. Discussions from the 15th annual meeting of the American Association of State Colleges and Universities, Boston, Massachusetts, November, 1975.

Paige, Cathryn M., ed. "Creative Dramatics," "Creative Writing," "Movement," "Sound Awareness." *Teacher Resource Guide*, ARTS IN MOTION (AIM). South Carolina Arts Commission. Boylston House, 829 Richland St. , Columbia, South Carolina. These guides are designed for both elementary and secondary schools. The activities for the areas of dramatics, writing, movement, and music were contributed by specialists. Helpful bibliography. Highly recommended.

Palmer, Tony. *All You Need Is Love: The Story of Popular Music*. New York: Penguin Books, 1977. An excellent work for the serious student of pop culture.

Papke, Carolyn Qualle, *et al*. *Perceptual Motor Arts Manual*. Minneapolis Public Schools, 1977. Material compiled and developed by ESEA Title IV-C grant "Expressive Arts Through Perceptual Motor Development." (Bethune School, 919 North Emerson, Minneapolis, Minn. 55411) " . . . the blending of the arts with perceptual motor development techniques to encourage and assist the natural growth of children." This excellent study includes sections on Theory, an Assessment of Perceptual Motor Development, and Perceptual Motor Activities.

Paulding, James E. *Ensemble II.* Dubuque, Iowa: Kendall/Hunt Publishing Company, 1975. A useful literature supplement.

Peck, Richard, ed., *Sounds and Silences: Poetry for Now*. New York: Dell Publishing Co. Modern poetry anthology appropriate for grades 9-12.

Pei, Mario. *Language for Everybody*. A Signet Reference Book. The New American Library, 1956. An outstanding work, interesting and informative. Deals with "Language in Your Daily Life," "History of Language," "Languages in Comparison" and other topics. Contains an excellent selected bibliography.

Perry, Ralph Barton. *The Meaning of the Humanities*. Port Washington, N.Y.: Kennikat Press, 1969.

Piaget, Jean. *The Child and Reality*. New York: Grossman Publishers. 1973. (See: Schwgel and Raph.)

Pickering, John. *Visual Education in the Primary School*. New York: Watson-Guptill Publishing Company, 1971. Particularly recommended for activities for the development of form awareness.

Pierce, James Smith. *From Abacus to Zeus*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1977. This is a handy, brief reference book of art history (especially terminology) in the Western world.

Portnoy, Julius. *Music in the Life of Man*. New York: Holt, Rinehart and Winston, 1963. Music is treated as a societal force. Relationships to other arts are made. A readable and enlightening work.

Preble, Duane. *We Create Art Creates Us*. San Francisco: Canfield Press, 1976. (Brief Edition). This is a delightful work. It successfully draws the reader into a new awareness of the visual arts by bringing together art theory, practice, and history. Ideal as a reference or appreciation text at the college level, or for honor high school students.

Project MOPPET (See: Kohler, Alfred D.)

PROJECT: H.E.L.P. Ira P. Schwarz, Director. State University of New York College at Brockport. Brockport, New York, 14420.

Project SEARCH. Project SEARCH, a consortium of school districts in New York State (1971-75) developed in-service staff programs, curricula and student learning experiences. With support from the JDR 3rd Fund, the Alliance for Arts Education and Title III of the Elementary and Secondary Education Act, a series of booklets entitled THE HUMANITY SERIES was developed. This extremely valuable series is available. Write: Charles J. Trupia Supervisor, Humanities and Performing Arts Unit, The University of theState of New York, Albany, New York 12234. The HUMANITIES SERIES includes the following: HUMANE LIFE-COPING SKILLS; THE OBJECTIVES OF PROJECT SEARCH: Rationale and Development; CRITICAL THINKING AND REASONING: A Handbook for Teachers; DESIGNING INTERDISCIPLINARY STUDIES PROGRAMS; VALUING: A Discussion Guide; DEVELOPING INSTRUCTIONAL OBJECTIVES FOR HUMANITIES PROGRAMS; HUMANITIES EXPERIENCES AT NEW HARTFORD: Student Produced Films; IN-SERVICE APPROACHES FOR HUMANITIES EDUCATION; HUMANITIES EDUCATION: A Planning Guide; AESTHETICS OF FILM AND TELEVISION; VALUES: Simulations for the Classroom; PROJECT SEARCH EVALUATION.

Purkey, William W. *Self Concept and School Achievement*. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1970. Emphasizes the importance of the student's subjective and personal evaluation of himself as a dominant influence on his success or failure in school.

Purpel, David E. and Belanger, Maurice. *Curriculum and the Cultural Revolution*. Berkeley, California: McCutchan Publishing Corporation, 1972.

Rasmussen, Steen Eiler. *Experiencing Architecture*. Cambridge, Massachusetts: M.I.T. Press, 1959. This is a broad, elemental discussion of the builder's art. Not technically detailed but is, rather, a basic approach to proportion, line, form, texture, etc. Many illustrations present an excellent review of architecture, past and present.

Rattner, David S. *Enjoying the Arts/Music*. New York: Richards Rosen Press, Inc. 29th East 21st. St., 10010, 1976. Addressed to the "participant listener," this interesting text (H.S., Col.) has chapters on program music, absolute music, the symphony, concerto, as well as poetry and music, and a review of music history.

Read, Herbert. *To Hell With Culture*. New York: Schocken, 1964.

Reck, David. *Music of the Whole Earth*. New York: Charles Scribner's Sons, 1977. Sort of a "Whole Earth Catalog of World Music," this book is full of interesting information: about instruments, myths, meanings, concepts, uses, anecdotes, etc. Fun to read, and a lot of good ideas for teaching -- at any level.

Records in Review. Great Barrington, Massachusetts: The Wyeth Press. An annual series of record reviews. Ideal for a preliminary selection of recordings. Also see the record reviews in the magazine *Notes* of the Music Library Association, and *Schwann Catalogues*, periodicals.

Reed, Donald A. and Simon, Sidney B., eds. *Humanistic Education Sourcebook*. Englewood Cliffs, New Jersey: Prentice-Hall, 1975. This is a compendium of articles and essays by outstanding thinkers and educators. Many aspects of Humanistic Education are addressed. There is a useful Directory of Organizations and Periodicals on Alternative Education, and an excellent bibliography.

Reichardt, Jasia. *The Computer in Art*. London: Studio Vista, 1971. This is an excellent introduction to computer art. Processes and techniques are explained, including comments on the aesthetic implications of the medium.

Rhyne, Janie. *The Gestalt Art Experience*. Belmont, California: Wadsworth Publishing Company, 1973. Outlines the theoretical basis for gestalt art experience involving memory, perceptions, and living patterns. Suggests projects for individual exploration of self-perceptions, attitudes, and possibilities for the future.

Ringness, Thomas. *The Affective Domain in Education*. Boston: Little, Brown and Co., 1975. Often, educators think in terms of affective behavior as simply emotional activity. It is much more than that, of course, and its significance in arts/humanities education is perhaps greater than in other subject areas.

Ritsch, Frederick F., ed. *Issues and Commitment: Essays in the Contemporary Humanities*. Converse Center for the Humanities, Spartanburg, South Carolina, 29301, 1976 (2nd edition). An excellent collection of essays which serve as an introduction to humanistic concepts.

Rockefeller, David, Jr., Houghton, Norris, et al. Coming to Our Senses. New York: McGraw-Hill Book Company, 1975. A most important report by The American Council for the Arts in Education. The council undertook the task of presenting a national statement on arts education. The report of the twenty-five member panel appraises today's dilemma in arts education; it encourages bringing arts and music to an even broader segment of the population.

Rogers, A. Robert. The Humanities: A Selective Guide to Information Sources. Littleton, Co.: Libraries Unlimited, Inc., 1974.

Rogers, Carl, Freedom to Learn, Columbus, Ohio: Charles Merrill Publishing Co. (contains extensive bibliography), 1969.

Rogers, Carl R. On Becoming a Person. Boston: Houghton Mifflin Co., 1961.

Rogers, Frederick Rand, ed. Dance: A Basic Educational Technique. New York: The Macmillan Co., 1941.

Rosenheim, Edw. W., Jr. What Happens in Literature. Phoenix Books. Chicago: University of Chicago Press, 1960. A companion book to Learning to Look by Joshua C. Taylor, and Learning to Listen by Grosvenor W. Cooper. An imaginative but not an easy work. Good reference.

Sacher, Jack and Eversole, James. The Art of Sound: An Introduction to Music. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1971. An introductory book (high school, college) which attempts to synthesize history, genres of musical composition, and biography of composers. A fine section on "Folk Music and the Music of Other Cultures" in the Bibliography.

Sachs, Curt. World History of the Dance (Trans. by Schonberg, Bessie). New York: W.W. Norton Company, Inc., 1965. A rather complete history of all aspects of dance -- from its use in tribal cultures to exhibition dance.

Satin, Joseph. The Humanities Handbook. Two volumes. New York: Holt, Rinehart and Winston, Inc., 1969. A survey of humanities in Western culture. Contains a remarkable amount of information and a fine selected bibliography. It utilizes the historical approach starting with ancient Greece to the modern period.

Schaefer, Charles. Developing Creativity in Children. Buffalo, New York: D.O.K. Publishers, 1971. Stresses creative language activities. Recommended for Special Education.

Schafer, R. Murray. The Book of Noise. Available from Joseph Boonin, Inc., P.O. Box 2124, S. Hackensack, N.J. 07606. A significant book about noise pollution by the well-known Canadian composer R. Murray Schafer. Some valuable material for a teaching unit on noise pollution, or as a student reference.

Schattner, R. Creative Dramatics for Handicapped Children. New York: The John Day Company, 1967. Presents techniques for organizing plays for blind, deaf, orthopedically handicapped or mentally retarded children.

Scheffler, Esrael. Reason and Teaching. London: Routledge and Kegan Paul, 1973.

Schinneler, James A. Art-Search and Self-Discovery. Scranton, Pa.: International Textbook Co., 1961. An unusual book, beautifully designed, with the printed matter set in two columns per page. Combines excellent presentation of the principles of the visual arts, with very thorough coverage of methods. 409 illustrations. A fine reference book for humanities.

Scholl, Sharon and White, Sylvia. Music and the Culture of Man. New York: Holt, Rinehart and Winston, Inc., 1970. This is a view of music as part of the cultural processes of the western world. Although historical in nature, it is not dependent upon a strict chronology of events. A popular text (Col., H.S.).

Schroeder, Fred E. H. Joining the Human Race: How To Teach the Humanities. Everett/Edwards, Inc., Deland, Florida 32720, 1972. An important and interesting discussion of the "humanities movement," including team teaching, modular scheduling, inductive method, popular culture, the lively arts, minority studies, and nondirective teaching. Helpful material in the Appendix titled "Humanities Self-Taught: A Selection of Readings."

Schwann Long Playing Record Catalog. W. Schwann, Inc. A monthly guide to current record listings. Includes most categories of available recordings.

Schwartz, Dorothy Thames and Aldrich, Dorothy, eds. Give Them Roots and Wings: A Guide to Drama in the Elementary Grades. American Theatre Assoc., 1317 F St., N.W., Washington, D.C. 20004, 1972. An important resource.

Schwartz, Elliot. Electronic Music - A Listeners' Guide. New York: Praeger Publishing Co., 1973.

Schwarz, Ira P. and Karel, Leon C. Teaching The Related Arts: A Guide to General Education in the Arts. Kirksville, Missouri: Simpson Publishing Co., 1973. This book addresses the general philosophy of the "Related Arts", and various approaches to teaching (and learning) the arts through their relationships.

Schwarz, Ira P. Arts and Humanities: Perspectives, 1979. State University of New York, College at Brockport, N.Y. 14420. A report of Project: H.E.L.P.

Schwarz, Ira P. Arts & Man: Course Outline and Guide. State University of New York, College at Brockport, New York, 1978. (2nd edition). A syllabus for a freshman college course (or upper-level high school course) in applied aesthetics. Contains seven lessons with base-line and extended objectives, and an extensive glossary of terms. May be used as a complete one-semester course or as a supplement.

Schwebel, M. and Raph, Jane, eds. Piaget in the Classroom. New York: Basic Books, 1973. A collection of papers, with editorial comment, which give an overall description of Piaget's concepts in terms of educational programs.

Scruton, Roger. Art and Imagination: A Study in the Philosophy of Mind. London: Methuen & Co. Ltd., 1974.

Segy, Ladislas. African Sculpture Speaks. New York: Hill and Wang, 1961. This humanistic survey of African Art contains 276 black and white illustrations. After giving a general background of African art, the author deals with various works inspired by animism, magic, dogma and the like. The second section is concerned with aesthetic values of African art. An excellent reference work.

Seiberling, Frank. Looking into Art. New York: Holt-Dryden, 1959. This book deals only with the plastic arts. Form and content are discussed as well as special problems such as church architecture and domestic planning. Subject, taste, and judgment are present as "Levels of Approach to Art." Numerous black and white reproductions and four color plates. A fine reference work for any related arts class.

Shahn, Ben. The Shape of Content. Cambridge, Massachusetts: Harvard University Press, 1957. An artist discusses the meaning and significance of art.

Shaw, Theodore L. Don't Get Taught Art This Way! New Edition. Boston, Mass.: Stuart Publications, 1967. A humorous tirade against self appointed experts. Contains many cartoons to illustrate a point and numerous black and white illustrations. Written in an easy-going,"pop" style it is a fun supplementary work.

Simon, Sidney B., Leland W. Howe, and Howard Kirschenbaum. Values Clarification. New York: Hart Publishing Company, Inc., 1972. A handbook of practical values-clarification strategies for teachers and students.

Sites, W. Kilmer and Blossom, Barbara C. Ethics in Perspective & Practice. Oceana Publications, Inc., Dobbs Ferry, New York, 1972. A course in ethics, accompanied by a Teacher's Manual, designed for high school students and young adults. Presents various points of view, and students have the opportunity to come to their own conclusions.

Smith, Ralph A., ed. *Aesthetics and Criticism in Art Education*. Skokie, Illinois: Rand McNally, 1966. There are 37 essays by various authors. The book is divided into five sections: Aesthetics and Language in Art Education; The Problem of Definition; The Problem of Explanation; New Media: Film; and a section concerning types of criticism. (Also see: "A Personal Perspective" by Ralph Smith.)

Smith, Ralph A., ed. *Aesthetics and Problems of Education*. Urbana: University of Illinois Press, 1971. (Also see section: "A Personal Perspective")

Southern, Eileen, compiler. *Readings in Black American Music*. New York: W.W. Norton & Company, Inc., 1971. A number of articles illustrating the history of black American music -- from the seventeenth century to the present time.

Spolin, Viola. *Improvisation for the Theater*. Evanston: Northwestern University Press, 1963. The book describes about 200 games that have been played with children and teens learning to act, games that involve emotional expression, sensory awareness, a sense of place, etc.

Stasheff, Edward and Bretz, Rudy. *The Television Program*. New York: Hill and Wang, 1968. A clearly stated and illustrated work explaining the direction and production of television.

Stecher, Miriam, McElheny, Hugh, and Greenwood, Marion. *Music and Movement Improvisations.* New York: The Macmillan Co., 1972. You don't have to be a dancer to use this. Highly recommended, especially for the elementary and middle school teacher.

Stevens, Denis, and Robetson, Alec. *Pelican History of Music*. Baltimore, Maryland: Penquin Books, 1963.

Stiehm, Judith. *The Frontiers of Knowledge*. Los Angeles: University of Southern California Press, 1977. A short but significant work in the field of women's studies. Autobiographical talks by six talented, and successful women.

Strange, Allen. *Electronic Music-Systems, Techniques and Controls*. Dubuque, Iowa: Wm. C. Brown, 1972.

Struppeck, Jules. *The Creation of Sculpture*. New York: Holt, Rinehart and Winston, 1952. A readable and detailed book on the techniques of sculpture. Chapters 1 and 2 deal with aesthetic concepts of three dimensional forms.

Taylor, Ann. *Math in Art.* Activity Resources Co. Inc., P.O. Box 4875, Hayward, California, 94540. Developed to help children discover concepts and relationships in math and art.

Taylor, Harold, ed. The Humanities in the Schools: A Symposium. New York: Citation Press, 1968.

Taylor, Joshua C. America as Art. Washington, D.C. Smithsonian Institution Press, 1976. A beautifully illustrated book which approaches American visual art from a sociological perspective. A valuable reference.

Thelen, Herbert A. Education and the Human Quest. Chicago: The University of Chicago Press, 1972. The author presents four learning experiences that he believes a child must have to become educated - personal inquiry, group investigation, reflection, and skill development.

Thoresen, Carl E., ed. Behavior Modification in Education. 72nd Yearbook, National Society for the Study of Education, Part I. Chicago: University of Chicago Press, 1973. The "Behavioral Humanism" essay by Thoresen contains sections on how to define humanistic behavior.

Toffler, Alva. Future Shock. New York: Bantam Books, 1970. Concerns aspects of adaptation to change. Some interesting references to the arts.

Tolley, William Pearson. The Adventure of Learning. Syracuse, New York: Syracuse University Press, 1977. Important reading for every prospective college student. Written in a simple, engaging style, Tolley has addressed this book to "the bright and curious literate who needs encouragement to continue his or her acquaintance with the liberal arts."

Tooze, Ruth and Beatrice Krone. Literature and Music as Resources for Social Studies. Englewood Cliffs, New Jersey: Prentice-Hall, 1955. Uses songs, poetry and stories. Most useful in elementary and middle school.

Trogler, George. Beginning Exercises in Architecture. New York: Van Nostrand Reinhold Company, 1972.

Tunnard and Pushkarev. Man Made America; Chaos or Control? New Haven, Conn.: Yale University Press, 1963. A clear and precise book with detailed and numerous illustrations. The work treats cities and houses, highways, dams, industry and recreational facilities. The relation of highways to urban areas and the country side is handled in a most impressive manner. Useful as a comparative study with more recent recommendations.

Tunnard and Reed. American Skyline. New York: Mentor Books, 1953. The story of America (to 1950) in terms of its cities. Contains many excellent photos and drawings. A useful reference or supplementary work.

The University of the State of New York. See: Project SEARCH.

Van De Bogart, Doris. Introduction to the Humanities: Painting, Sculpture, Architecture, Music, and Literature. New York: Barnes & Noble, Inc. 1968.

Van Ess, Donald H., compiler. The Commonwealth of Arts and Man. New York: Thomas Y. Crowell Company, 1973. A compilation of articles concerning the arts and aesthetics. Encompasses literature, music, the visual and performing arts.

Van Ess, Donald H. The Heritage of Musical Style. New York: Holt, Rinehart and Winston, 1970. Designed for the college student who elects a music course as part of the fine arts requirement, this is an especially useful work for self study. This is a chronological study of music with liberal references to other fine arts.

Van Loon, Hendrik Willem. The Story of the Bible. New York: Permabooks, 1956. A popular treatment of the Old and New Testaments as literature and history.

Vermont Council on the Arts: The North Wind. Kids poems, and teacher explanations. Available (free) from 136 State St., Montpelier, Vt. 05602.

Vernon, Thomas S., and Nissen, Lowell A. Reflective Thinking: the Fundamentals of Logic. Belmont, California: Wadsworth Publishing Co., 1968. Recommended by Project: SEARCH.

Vyverberg, Henry. The Living Tradition: Art, Music and Ideas in the Western World. New York: Harcourt Brace Jovanovich, Inc., 1978.

Weiner, Jack and Kidstone, John. Creative Movement for Children. New York: Van Nostrand Reinhold Co., 1969.

Weinstein, Gerald and Mario D. Fantini. Toward Humanistic Education. New York: Praeger Publishers, 1970. Based on a model that engages the child as a whole-hearted participant in the educational process.

Weitz, Morris. Problems in Aesthetics: An Introductory Book of Readings. The Macmillan Company, 1970.

Wehner, Walter L. Humanism and the Aesthetic Experience in Music: Education of the Sensibilities. Washington, D.C.: University Press of America, 1977. A philosophy which embraces a humanistic approach to music education. Also includes lists of selected references.

Wertheimer, Barbara M. Exploring the Arts. Extension Division, New York State School of Industrial and Labor Relations, 7 East 43rd Street, New York, N.Y. 10017, 1968. The result of a pilot project called Labor Explores the Arts.

Whiting, Frank M. An Introduction to the Theatre. Revised edition. Harper & Brothers, 1961. A strong book that deals with plays and playwrights, directing and acting, theatres, artists, and technicians and professional work in the theatre.

Wilson, A. Verne. Design for Understanding Music. Evanston, Ill.: Summy-Birchard Co., 1966. Primarily a music text (H.S., Col.), the first 100 pages of this book offers comparison of the musical elements with those of the visual arts. (Line, meter, rhythm, etc.) There are cross references to poetry scattered throughout. The remainder of the volume is primarily about music, with many fine examples.

Winslow, Robert W. and Dallin, Leon. Music Skills for Classroom Teachers (4th Ed.) Dubuque, Iowa: Wm. C. Brown Company. 1975. The book is designed to prepare elementary teachers for classroom music teaching. A useful reference and resource book for teachers in service.

Wold, Milo and Cykler, Edmund. An Introduction to Music and Art in the Western World. (Fourth Ed.) Dubuque, Iowa: Wm. C. Brown Company, 1972. This work is an introduction to the stylistic character and cultural climate of the important art epochs of Western Civilization, a sociocultural relationship. There are a few factual errors but, nevertheless, this text (college, high school) is an important contribution to the literature.

Wright, Edward A. A Primer for Play Goers. Englewood Cliffs, New Jersey: Prentice-Hall, 1958. Cinema and television are treated as well as traditional theatre. Style, technique, and criticism are stressed.

Yorke, Ritchie. The History of Rock 'N' Roll. Methuen Publications, 2330 Midland Avenue, Agincourt, Ontario, Canada, 1975. A survey of the development of popular music from 1877 to 1974.

2. SOME REPORTED RESEARCH ACTIVITIES

BRINKMAN, JAMES M.
PROFESSOR OF MUSIC
EASTERN ILLINOIS UNIVERSITY
CHARLESTON, ILLINOIS 61920

"The growing need for broadening the scope of arts education in the public schools forms the basic foundation for this research project. The original purpose was to explore the feasibility of re-directing music curricular experiences on a broader plane -- relating them to other art forms in the classroom. The findings in this report offer a challenge to the educators of our generation in helping to shape the arts experiences for the children of the future."

AUFDEMBERGE, C.T.
NORTHERN ARIZONA UNIVERSITY
COLLEGE OF CREATIVE ARTS
DEPARTMENT OF HUMANITIES
BOX 6031
FLAGSTAFF, ARIZONA 86001

" . . . in the process of trying to learn of, accumulate, and evaluate materials and information on "Humanities" and "Humanities Education" which have appeared in recent years."

BOUSHELL, VERNON L.
1490 GIRARD BLVD.
MERRITT ISLAND, FLORIDA 32952

Research activities for the Brevard Inservice Teaching Center Project in developing a program design to include Self-Concept and Attitude as basic objectives--for teachers and students.

SCHROEDER, FRED E.G. AND LEVENDUSKI, CHRISTINE M.
HUMANITIES PROGRAM
COLLEGE OF LETTERS AND SCIENCE
UNIVERSITY OF MINNESOTA
DULUTH, MINNESOTA 55812

A report of a survey of state departments of education on certification for teaching humanities and related interdisciplinary fields.

FRAZIER, ROBERT C.
ASSOCIATE PROFESSOR OF HUMANITIES
CENTER FOR THE HUMANITIES
ARIZONA STATE UNIVERSITY
TEMPE, ARIZONA 85281

Involved with several research projects including completion of book on strange deaths which have occured among people involved in the humanities.

- Also see ERIC printout -

IF YOU ARE INVOLVED WITH OR COGNIZANT OF RESEARCH IN THE ARTS AND HUMANITIES, PLEASE NOTIFY PROJECT: H.E.L.P.

Write: Dr. Ira P. Schwarz
Fine Arts
State University of New York
College at Brockport
Brockport, New York 14420

3. ADDITIONAL MATERIALS

All About Art by Rachel Baker.
An introduction to the basics of art for junior and senior high school. Fine Arts Publications, 1345 Chapel St., New Haven, Connecticut 06511

Arts, Cognition, and Basic Skills (The) CEMREL, Inc.
A report on research in the arts and aesthetic education.

THE CENTER FOR HUMANITIES, Inc., Two Holland Avenue, White Plains, New York 10603.
Outstanding slide sets (with cassette or recording). Most of these may be used for middle school, high school, college and adult groups for humanities, art, and/or social studies.

College Telecourse: IN OUR OWN IMAGE (Introduction to Humanities) Inquire local PBS station.

Critical Thinking Aids, Modern Learning Aids, 1212 Avenue of the Americas, New York City, New York, 10036. A series of sound filmstrips dealing with decisions in American History.

Ethnodisc Recordings Representative music of various ethnic traditions. Pachart Publishing House, P.O. Box 6721, Tucson, Arizona 85733.

First Things, Guidance Associates, 757 Third Avenue, New York City, New York 10017. A series of sound-filmstrips for the elementary grades which deal with ethical issues: telling the truth, keeping promises, breaking the rules, and others. Recommended for "CRITICAL THINKING" Units.

Humanities Series produced for Harcourt Brace Jovanovich, Inc., 757 Third Avenue, New York, N.Y. 10017. A fine multimedia series which encompass a number of aspects of arts and humanities levels K - 12.

Invitation to Music and Art, New Haven, Conn.: Fine Arts Publications, 1968. (Grace Lacy, ed.) Sets of materials including reading material for students, color prints, teacher's guide, and recordings. Subjects include line and color in music and art; composition in music and art; Romanticism and Impressionism in music and art; Modernism and the twentieth century in music and art. For grades 7-12.

Man and His Music, Series. Encompases many aspects of music. Filmstrips, records, student booklets, teacher guide available. Grades 4-12. Keyboard Publication, 1346 Chapel Street, New Haven, Connecticut 06511.

3. ADDITIONAL MATERIALS (CONT.):

MUSIC KET, The, by Tom Manoff.
Consists of a workbook, rhythm reader, scorebook, and four records. Fundamentals for the non-musician. May be used for middle school - college.

Origins and Development of Jazz by Sidney Fox.
Text and recordings are available from Follett Education Corporation.

SLIDE SETS FOR RELATED ARTS AND HUMANITIES, Simpson Publishing Co., 201 East Illinois, Kirksville, Mo. 63501

Set A Architectural Eras, Stonehenge to skyscraper. 24 slides.
Set B Seeing With Your Camera, turning your snapshots into photographic statements of beauty and meaning. 10 slides.
Set C Man as Builder, from native hut to steel frame skyscraper. 20 slides.
Set D House Styles and Methods of Construction, from early to modern homes here and abroad. 20 slides.
Set E Seeing Your Environment, its line, color, value, shape, texture aspects. 12 slides.
Set F Hearing Your Environment, musical sounds and noise factors explained, with new notation system. 18 slides.

All slides in color, with commentary.

The Social History of Art by Arnold Hauser., Vols. I to IV.
New York: Vintage Books, 1972.

Society and Mankind, The Center for Humanities, Inc., Two Holland Avenue, White Plains, New York 10603. A new audio-visual program for human development and guidance, social studies, art and science for the high school level. Uses slides, tape cassettes, and records. (There is a limited version for middle school level). Recommended for units on "CRITICAL THINKING."

Aesthetics and Environmental Education, Wisconsin Dept. of Public Instruction. An excellent multi-disciplinary resource for curriculum development.

FILMS

AN ANNOTATED LIST OF 400+ RECOMMENDED FILMS IS AVAILABLE.
WRITE: PROJECT: H.E.L.P. (Attn. Dr. Schwarz)
FINE ARTS, STATE UNIVERSITY OF NEW YORK
COLLEGE AT BROCKPORT
BROCKPORT, NEW YORK 14420 ($1.00 each)

4. ART PRINTS, SLIDES, FILMSTRIPS AND TRANSPARENCIES

Prints:

Abrams Art Prints, American Book Co. School Library Service, 450 West 33rd Street, New York, N.Y. 10001.

Slides:

Ancora Productions, Consejo de Ciento, 160 (Edificio Creta), Barcelona, Spain. (Mostly Spanish art. Very inexpensive.)

Badek Films and Slides, Inc., P.O. Box 307, Santa Barbara, California 93102.

Prothmann Associates, Inc., 2795 Milburn Ave., Baldwin, L.I. New York, 11510.

Scala Fine Art Publishers, Inc., 24 West 45th Street, New York, 10036. (Perhaps the best-quality slide. Primarily Italian paintings.)

American Library Color Slide Co., Inc., 305 East 45th Street, New York, 10017. (Have large catalogue that can be purchased.)

Sandak Inc., 4 East 48th Street, New York, 10017. (Deals mostly in sets of slides)

Filmstrips and Transparencies:

Stanley Bowmar Co., Inc., 4 Broadway, Valhalla, N.Y. 10595
3M Company. Contact local dealer. (Transparencies only)

5. MAGAZINES, PERIODICALS

AITIA, Philosophy Humanities Magazine. A magazine for two-year college philosophy-humanities and high school philosophy-humanities. Knapp Hall 22, SUNY Farmingdale, New York 11735.

AMERICAN ARTIST, Pub. by Billboard Publications, Inc.

AMERICAN EDUCATION, Pub. by U.S. Dept. of Health, Education, & Welfare.

AMERICAN HERITAGE, THE MAGAZINE OF HISTORY, Pub. by American Heritage Pub. Co.

AMERICAN HISTORY ILLUSTRATED, Pub. by The National Historical Society.

AMERICAN TEACHER, Pub. by American Federation of Teachers.

ART EDUCATION, Pub. by National Art Education Assn.

5. MAGAZINES, PERIODICALS (CONT.):

ARTS & ACTIVITIES, 8150 N. Central Park Ave., Skokie, Ill. 60076 Gives practical classroom ideas and projects.

ARTS IN SOCIETY, Univ. of Wisconsin, 610 Langdon St., Madison, Wis. 53706 Deals with teaching and learning of the arts.

THE BOOKLIST, Pub. by American Library Assn.

CHANGE MAGAZINE, NBW Tower, New Rochelle, N.Y. 10801.

CHILDHOOD EDUCATION, Pub. by Assn. for Childhood Education.

DANCE MAGAZINE, 10 Columbus Circle, New York, N.Y. 10019.

HIGHLIGHTS FOR CHILDREN, 2300 W. Fifth Ave., Columbus, Ohio 43216. (Incorporating Children's Activities)

HORIZON, A Magazine of the Arts, Pub. by American Heritage Pub. Co.

THE HUMANIST, Pub. for American Humanist Assn.

THE HUMANITIES JOURNAL, Pub. by Nat'l. Association for Humanities Education.

HUMPTY DUMPTY'S MAGAZINE, Pub. by Parents' Magazine Enterprises, Inc.

INSTRUCTOR, Dansville, N.Y. 14437.

JACK & JILL, Pub. by Youth Publications, Curtis Publishing Co.

THE JOURNAL OF AESTHETIC EDUCATION, Univ. of Ill. Press, Urbana, Ill. 61801

JOURNAL OF AESTHETICS & ART CRITICISM, Pub. by American Soc. for Aesthetics.

THE JOURNAL OF GENERAL EDUCATION, Pub. by Pennsylvania State Univ. Press, University Park, Pa. 16802.

JOURNAL OF HIGHER EDUCATION, Pub. by Ohio State Univ. Press, 2070 Neil Ave., Columbus, Ohio 43210.

MUSIC EDUCATOR'S JOURNAL, Pub. by Music Educators National Conference.

THE PTA MAGAZINE, 700 N. Rush St., Chicago, Ill. 60611.

PARENTS' MAGAZINE, 52 Vanderbilt Ave., New York, N.Y. 10017.

SCHOLASTIC TEACHER, 50 W. 44 St., New York, N.Y. 10036.

SCHOOL ARTS, 50 Portland St., Worcester, Mass. 01608.

5. MAGAZINES, PERIODICALS (CONT.):

STUDIES IN ART EDUCATION, Pub. by National Art Education Assn.

TEACHER, Pub. by Macmillan, Inc.

TODAY'S CHILD NEWS MAGAZINE, Edwards Pub., Roosevelt, N.Y. 08555.

TODAY'S EDUCATION, Pub. by National Education Assn.

WASHINGTON INTERNATIONAL ARTS LETTER, 115 Fifth St., S.E.,
Washington, D.C. 20003.

YOUNG WORLD, Pub. by Saturday Evening Post Co., Inc.

6. ADDRESSES

AESTHETIC EDUCATION LEARNING CENTERS (CEMREL, Inc.):

Jim Miller, Supervisor of Art Education, Antioch Unified School Dist.,
510 G Street, Antioch, California 94509.

Alice Swanson-Aesthetic Education Learning Center, Douglass School,
1650 Ash Street, Memphis, Tennessee 38108.

Dennie L. Smith, Associate Professor of Education, Memphis State
University, Memphis, Tennessee 38152.

Claire Jones, Theatre Department, Oklahoma City University,
Northwest 23rd and North Blackwelder, Oklahoma City,
Oklahoma 73106.

Lynn Moroney, The Arts Council of Oklahoma City, Inc., Creative
Education Laboratory, 1426 Northeast Expressway,
Oklahoma City, Oklahoma 73111.

Fred Omer, Illinois State University, Normal, Illinois 61761.

Robert Goodall, School of Education, Illinois State University,
Normal, Illinois 61761.

Jim Allison, Jefferson County Public Schools, 809 Quail Street,
Lakewood, Colorado 80215.

Larry Schultz, Jefferson County Public Schools, 809 Quail Street,
Lakewood, Colorado 80215.

Bill Thompson, Education Director, Kas Bendiner, Associate Education Director, Performing Arts Foundation of Long Island,
97 Little Neck Rd., Centerport, New York 11721.

Stan Cohen - START Center, Oakland Public Schools, 1025 Second Ave.,
Oakland, California 94606.

Bob Snyder, Ways and Meaning Place, Boas School, 260 Forster St., Harrisburg, Pennsylvania 17102.

Carol Fineberg, Center for School Development, 131 Livingston St., Room 213, Brooklyn, New York 11201.

Barbara C. Rowe, Aesthetic Education Learning Center - St. Louis, CEMREL, Inc., 3120 59th St., St. Louis, Missouri 63139.

Bennett Tarleton, National Aesthetic Education Learning Center, Kennedy Center for the Performing Arts, Washington, D.C. 20566.

ALLIANCE FOR ARTS EDUCATION, John F. Kennedy Center, Washington, D.C. 20566.

AMERICAN FEDERATION OF TEACHERS, 11 Dupont Circle, Washington, D.C.

ASSOCIATION FOR SUPERVISION AND CURRICULUM DEVELOPMENT (ASCD), 1701 K Street, NW, Washington, D.C. 20006.

CEMREL, Inc., 3120 59th Street, St. Louis, Missouri 63139.

COUNCIL FOR FINANCIAL AID TO EDUCATION, INC., 6 East 45th Street, New York, N.Y. 10017.

EDUCATIONAL AND CULTURAL EXCHANGE OPPORTUNITIES, U.S. Department of State, Washington, D.C. 20520.

FEDERAL FUNDS AND SERVICES FOR THE ARTS, U.S. Government Printing Office, Washington, D.C. 20402.

MUSIC EDUCATORS NATIONAL CONFERENCE, 1902 Association Drive, Reston, Virginia 22091.

NATIONAL ART EDUCATION ASSOCIATION, 1916 Association Drive, Reston, Virginia 22091.

NATIONAL ASSOCIATION FOR HUMANITIES EDUCATION (NAHE), Bryan Lindsay, Executive Secretary, Humanities Department, Converse College, Spartanburg, South Carolina 29301.

NATIONAL ASSOCIATION FOR PUBLIC CONTINUING ADULT EDUCATION, 1201 16th Street, NW, Washington, D.C. 20036.

NATIONAL COUNCIL FOR SOCIAL STUDIES, 1200 17th Street, NW, Washington, D.C. 20036.

NATIONAL COUNCIL OF TEACHERS OF ENGLISH, 1111 Kenyon Road, Urbana, Illinois 61801.

NATIONAL ENDOWMENT FOR THE ARTS, 806 Fifteenth Street, NW, Washington, D.C. 20506.

NATIONAL ENDOWMENT FOR THE HUMANITIES, 806 Fifteenth Street, NW, Washington, D.C. 20506.

6. ADDRESSES (CONT.):

NATIONAL INSTITUTE OF EDUCATION, 1200 19th Street, NW
Washington, D.C. 20208.

PROJECT: H.E.L.P., Fine Arts, State University of New York
College at Brockport, Brockport, New York 14420.

REGIONAL RESOURCE CENTERS (National Association for Humanities Education):

Dr. Donald Bush, Director, Southwest Humanities Resource
Center, Center for the Humanities, Arizona State University,
Tempe, AZ 85281.

Dr. Leon Karel, Director, Humanities Consultative Service,
Northeast Missouri State University, Kirksville, MO 63501.

Dr. Frederick Ritsch, Director, Regional Resource Center,
Humanities Department, Converse College, Spartanburg, SC,
29301.

Dr. Phillip Adams, Director, Regional Resource Center,
Humanities Area, Western Michigan University, Kalamazoo,
MI 49001.

Services to NAHE members by Regional Resource Centers:

- Consultants in Humanities
- Humanities Bibliography
- Humanities Curricula
- Humanities Methodology

U.S. OFFICE OF EDUCATION, Support for the Arts and the Humanities,
Washington, D.C. 20202.

**ARTS IN EDUCATION PROGRAM, Room 1034, 50 Rockefeller Plaza
New York, New York 10020.**

Instructions for reading ERIC computer print-outs

1. Two types of citations appear on the print-out: those with EJ accession numbers and those with ED accession numbers. EJ citations refer to journal articles which may be requested through a library or the interlibrary loan network. Ed citations refer primarily to formerly unpublished documents which have been processed through the ERIC Document Reproduction Service (EDRS). This service has made approximately 80% of these documents available in microfiche and hardcopy forms. (See paragraph PR below). The EPSIS unit of the State Education Department has the full ERIC microfiche collection and provides microfiche copies free to New York State educators.

2. Following is an explanation of the paragraph codes as they appear on the print-out:

ED	ERIC accession Number - EJ numbers are journal articles, ED numbers are documents and report-type literature.
AU	Author
IN	Institution name where document originated
TI	Title
JC	Journal Title, volume, issue number, and pagination.
SN	Agency responsible for managing the project.
PD	Publication date
No	Descriptive note - pagination and descriptive information
AV	Availability - source for obtaining document other than EDRS
PR	EDRS Price - (MF - microfiche, HC - hardcopy). If line says: NOT Available from EDRS, then the Document is not available in the ERIC microfiche collection. Try the library collection, or you may order it from the source given in paragraph AV above.
AB	Abstract

```
AN EJ179269.
AU WILLIAMS, POLLY F.
TI MUSICAL CREATIVITY: AN INTERDISCIPLINARY APPROACH FROM TROY TO
   CARTHAGE FROM VERGIL TO BERLIOZ.
SO CREATIVE CHILD AND ADULT QUARTERLY. 2. 3. 148-50. A 77.
AB MUSICAL CREATIVITY CAN BE ENHANCED IN CHILDREN OF ALL AGES THROUGH AN
   INTERDISCIPLINARY APPROACH INVOLVING ACTIVITIES COMBINING MUSIC WITH
   HISTORY, GEOGRAPHY, MYTHOLOGY, FOREIGN LANGUAGE, BIOGRAPHY,
   PSYCHOLOGY AND LITERATURE.

AN EJ178757.
AU PRESS, E. C.
TI THE HUMANITIES: THEIR PLACE IN SOCIAL STUDIES.
SO ELEMENTS: TRANSLATING THEORY INTO PRACTICE. 9. 5. 1-2. JAN 78.
AB EMPHASIZES THE COMMONALITY OF PURPOSE BETWEEN THE SOCIAL STUDIES AND
   THE HUMANITIES.  SUGGESTS WAYS THEY CAN BE INTEGRATED AND TRAITS THAT
   WOULD BE DEVELOPED FROM THEIR STUDY.

AN ED153216.
AU SHUMAN, R. BAIRD.
TI HUMANITIES EDUCATION: AN ORGANIZATIONAL GOAL FOR SCHOOLS.
SO MAR 78.
PR EDRS PRICE MF-$0.83 HC-$1.67 PLUS POSTAGE.
NT 14P. PAPER PRESENTED AT THE ANNUAL MEETING OF THE CONFERENCE ON
   ENGLISH EDUCATION (16TH, MINNEAPOLIS, MINNESOTA, MARCH 16-18, 1978).
AB THE INDUSTRIAL MODEL HAS PENETRATED EVERY AVENUE OF AMERICAN
   EXISTENCE; EVEN EDUCATION IS COMPARTMENTALIZED IN THE UNITED STATES
   FOR THE PURPOSES OF MANAGEMENT AND IMMEDIATE EFFICIENCY.  ONE INITIAL
   STEP THAT HAS BEEN TAKEN TOWARD CREATIVE AND CONSTRUCTIVE CHANGE IN
   EDUCATION IS THE INSTITUTION OF CROSS-DISCIPLINARY HUMANITIES
   COURSES.  ENGLISH DEPARTMENTS CAN FIT INTO THE BROAD HUMANITIES
   CURRICULA BY OFFERING COURSES THAT ARE TEAM TAUGHT BY AN ENGLISH AND
   A SOCIAL STUDIES TEACHER.  THE LITERATURE BASE FOR SUCH HUMANITIES
   COURSES MUST BE STRONG AND SHOULD HELP STUDENTS TO INCREASE THEIR
   UNDERSTANDING OF THE WORLD, BOTH SCIENCE AND ART, AND THEIR ABILITY
   TO EFFECTIVELY DEAL WITH SYMBOL SYSTEMS AND METAPHOR.

AN EJ178247.
AU STEWART, WILLIAM J.
TI INFUSING MULTICULTURALISM INTO THE CURRICULUM THROUGH BROAD THEMES.
SO EDUCATION. 98. 3. 334-6. MAR/APR 78.
AV REPRINT AVAILABLE (SEE P. VII): UMI.
AB APPROPRIATE CURRICULUM DEVELOPMENT STRATEGIES CAN RESULT IN THE
   ORGANIZATION OF INSTRUCTIONAL OBJECTIVES, CONTENT, AND ACTIVITIES
   AROUND BROAD THEMES AND THE STUDENTS' REAL-LIFE EXPERIENCES.  FOUR
   BASIC AREAS OF LIVING, WITH SUBSTANTIAL CULTURALLY PLURALISTIC
   ELEMENTS, ARE FAMILY LIFE, COMMUNITY LIFE, HUMAN RELATIONS, AND THE
   AMERICAN CULTURAL HISTORY.

AN EJ178243.
AU SILVERBLANK, FRAN.
TI THE FIEDEL SCHOOL: AN ALTERNATIVE APPROACH TO LEARNING THROUGH THE
   ARTS.
SO EDUCATION. 98. 3. 316-9. MAR/APR 78.
AV REPRINT AVAILABLE (SEE P. VII): UMI.
AB FIEDEL SCHOOL, WHICH HAS BEEN IN OPERATION FOR A QUARTER OF A
   CENTURY, EMPHASIZES LEARNING THROUGH THE ARTS.  THE FIRST ALUMNI OF
```

THE SCHOOL WERE CONTACTED AND ASKED TO SHARE THEIR PERCEPTIONS ABOUT THE SCHOOL AND ITS EFFECT ON THEIR LIVES.

AN ED152662.
IN OREGON STATE DEPT. OF EDUCATION, SALEM. (SJJ69450).
TI SELF-EVALUATION CHECKLIST FOR SCHOOL MUSIC PROGRAMS. ORCHESTRA MUSIC GRADES 4-12.
SC OCT 77.
PR EDRS PRICE MF-$0.83 HC-$2.06 PLUS POSTAGE.
NT 42P.
AB THE DOCUMENT PRESENTS CHECKLISTS BY WHICH MUSIC TEACHERS AND SCHOOL ADMINISTRATORS CAN EVALUATE CONCRETE ELEMENTS OF ORCHESTRA PROGRAMS IN GRADES FOUR THROUGH 12. THE OPENING SECTIONS OUTLINE THE IMMEDIATE BENEFITS OF HAVING A SCHOOL ORCHESTRA; EFFECTS ON LATER ADULT LIFE OF STUDENT PARTICIPATION IN ORCHESTRAS; GOALS OF A SCHOOL ORCHESTRA PROGRAM; AND PROGRAM NEEDS IN TERMS OF SCHOOL BOARD, PARENTS, COMMUNITY, AND PROGRAM DEVELOPMENT. SUBSEQUENT SECTIONS PRESENT SEPARATE CHECKLISTS FOR STUDENT SKILLS, CURRICULUM OFFERINGS, AND MATERIALS AND FACILITIES FOR EACH OF THREE LEVELS: ELEMENTARY, JUNIOR HIGH, AND SENIOR HIGH. THE CHECKLISTS ENABLE TEACHERS AND ADMINISTRATORS TO RATE THEIR SCHOOL'S PROGRAM ON A SCALE OF ONE TO FOUR FOR SPECIFIC ELEMENTS. AMONG STUDENT SKILLS ARE TONE PRODUCTION AND BOWING, INTONATION, FINGERING, READING/INTERPRETIVE SKILLS, RHYTHM, MELODY, THEORY, HARMONY, IMPROVISATION, CONDUCTING, LISTENING, AND STAGE PRESENCE. AMONG CURRICULAR OFFERINGS ARE OPPORTUNITIES FOR SOLO, SMALL, AND LARGE GROUP PLAYING; PROPER RATIO OF TEACHERS TO STUDENTS; AND STUDENT EXPLORATORY EXPERIENCE ON A VARIETY OF INSTRUMENTS PRIOR TO RENTING OR PURCHASING. EVALUATION OF MATERIALS AND FACILITIES CONSIDERS ADEQUATE SUPPLY AND TUNING OF INSTRUMENTS; CHAIRS, STAGE, AND MUSIC STANDS; PRIVATE PRACTICE AREAS; AND SOUNDPROOFING. A FINAL OVERALL EVALUATION FORM FOR THE ENTIRE SCHOOL PROGRAM CONCLUDES THE DOCUMENT.

AN ED152349.
TI NEH WESTERN HUMANITIES CONFERENCE WORKSHOP (ASILOMAR, CALIFORNIA, AUGUST 2-5, 1977).
SC AUG 77.
SN NATIONAL ENDOWMENT FOR THE HUMANITIES (NFAH), WASHINGTON, D.C. (BBB02108).
PR EDRS PRICE MF-$0.83 HC-$2.06 PLUS POSTAGE.
NT 44P.
AB DESCRIPTIONS OF NINE HUMANITIES PROGRAMS SUPPORTED BY THE NATIONAL ENDOWMENT FOR THE HUMANITIES AT TWO- AND FOUR-YEAR COLLEGES ARE PRESENTED IN THIS DOCUMENT. THESE INCLUDE A 15-HOUR TEAM TAUGHT INTERDISCIPLINARY PROGRAM FOR TECHNOLOGY STUDENTS AT ABRAHAM BALDWIN AGRICULTURAL COLLEGE (GEORGIA); THE BAY AREA WRITING PROJECT, AIMED AT STRENGTHENING THE SKILLS OF COMPOSITION TEACHERS AT ALL SCHOOL LEVELS, SPONSORED BY THE UNIVERSITY OF CALIFORNIA, BERKELEY; THE SOUTHWESTERN STUDIES PROGRAM AT COLORADO COLLEGE; THE COLLOQUIA PROGRAM AT DOMINICAN COLLEGE OF SAN RAFAEL; MIDDLEBURY COLLEGE'S "NEW B.A. IN FOREIGN LANGUAGES", A JOINT MAJOR IN WHICH COURSES IN THE SOCIAL SCIENCES AND HUMANITIES ARE CONDUCTED IN A FOREIGN LANGUAGE; MONTEREY PENINSULA COLLEGE'S GENTRAIN, A SIXTEEN-UNIT MODULAR PROGRAM FOR GENERAL EDUCATION; THE ARCHAEOLOGY AS AN AVOCATION PROGRAM AT NORWALK COMMUNITY COLLEGE; AND THE RESTRUCTURING OF THE HUMANITIES CURRICULUM AROUND THEMATIC CLUSTERS AT GUSTAVUS ADOLPHUS COLLEGE. A CONCLUDING PAPER BY FRANCIS L. BRODERICK DEFINES THE HUMANITIES,

REVIEWS THE STRENGTHS AND WEAKNESSES OF DISCIPLINARY, INTERDISCIPLINARY, AND NONDISCIPLINARY APPROACHES, AND POINTS OUT THREE RECURRING ISSUES: FACULTY DEVELOPMENT, REEMPHASIS ON FOREIGN LANGUAGES, AND THE NEED FOR RENEWED ATTENTION TO THE QUALITY OF WRITING.

AN EJ176418.
AU GUSDORF, GEORGES.
TI PAST, PRESENT AND FUTURE IN INTERDISCIPLINARY RESEARCH.
SO INTERNATIONAL SOCIAL SCIENCE JOURNAL. 29. 4. 580-600. 77.
AB PRESENTS EXAMPLES OF INTERDISCIPLINARY RESEARCH SINCE THE ORIGIN OF WESTERN SCIENCE AND PREDICTS THAT FUTURE INTERDISCIPLINARY APPROACHES TO EPISTEMOLOGICAL WRITING WILL TAKE INTO ACCOUNT DIVERGENT THINKING PATTERNS AND THEREBY END THE DOMINATION BY WESTERN INTELLECTUAL IMPERIALISM. FOR JOURNAL AVAILABILITY, SEE SO 506 201.

AN EJ176417.
AU SINACEUR, MOHAMMED ALLAL.
TI WHAT IS INTERDISCIPLINARITY.
SO INTERNATIONAL SOCIAL SCIENCE JOURNAL. 29. 4. 571-9. 77.
AB DRAWS ATTENTION TO THE NEED FOR AN INTERDISCIPLINARY APPROACH TO SOCIAL AND HUMAN SCIENCES. COMPARES SOCIAL SCIENCE RESEARCH TO THE ART OF WEAVING, IN WHICH THE WEAVER KNITS SEPARATE PIECES TOGETHER IN A UNIFIED WHOLE. AVAILABLE FROM: UNIPUB, BOX 433, MURRAY HILL STATION, NEW YORK, NEW YORK 10016.

AN EJ175558.
AU GOODHEART, EUGENE.
TI FACULTY DEVELOPMENT.
SO ADE BULLETIN. 56. 13-6. FEB 78.
AV REPRINT AVAILABLE (SEE P. VII): UMI.
AB REPORTS ON THE FORMATION OF A FACULTY SEMINAR DESIGNED TO EXPLORE AREAS FOR INTERDISCIPLINARY SCHOLARSHIP AND TO DEVELOP COURSES OUT OF THE ONGOING CONCERNS OF AN ACTIVE PROFESSIONAL COLLOQUIUM. DESCRIBES STUDIES PURSUED BY PARTICIPANTS AND COURSES THAT HAVE ARISEN AS A RESULT OF THE SEMINAR.

AN EJ175016.
AU SAUTTER, R. CRAIG.
TI POTTERS, POETS, PAINTERS, PIANISTS.
SO INSTRUCTOR. 87. 4. 64-5,72-3. NOV 77.
AV REPRINT AVAILABLE (SEE P. VII): UMI.
AB SHOULD YOU HAVE AN ARTIST IN RESIDENCE IN YOUR SCHOOL? YES HERE'S HOW YOU GO ABOUT IT, WHAT A VISITING ARTIST DOES, AND WHY HE IS SO VALUABLE TO YOU AND YOUR KIDS.

AN ED151424.
AU WILDEMUTH, BARBARA M. COMP. EICHINGER, DEBRA S. COMP.
IN ERIC CLEARINGHOUSE ON TESTS, MEASUREMENT, AND EVALUATION, PRINCETON, N.J. (BBB03756).
TI PROGRAM EVALUATION IN THE ARTS. AN ANNOTATED BIBLIOGRAPHY.
SO OCT 77.
SN NATIONAL INST. OF EDUCATION (DHEW), WASHINGTON, D.C. (BBB06621).
PR EDRS PRICE MF-$0.83 HC-$2.06 PLUS POSTAGE.
NT 42P.
AB THIS 56-ITEM ANNOTATED BIBLIOGRAPHY GIVES TEACHERS AND ADMINISTRATORS ACCESS TO INFORMATION ON THE EVALUATION OF SCHOOL FINE ARTS PROGRAMS.

BASED UPON A COMPUTER SEARCH OF THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) DATA BASE, IT CITES PROJECT REPORTS, JOURNAL ARTICLES, AND DISSERTATIONS PUBLISHED FROM 1963 TO 1976. CITATIONS OF ELEMENTARY AND SECONDARY SCHOOL PROGRAMS ARE INCLUDED. THE FIRST SECTION INCLUDES GENERAL DISCUSSIONS AND THOSE REPORTS WHICH CONCERN SEVERAL OF THE ARTS; SEPARATE SECTIONS FOR THE VISUAL ARTS, DANCE, DRAMA, AND MUSIC FOLLOW. A SUBJECT INDEX USING ERIC INDEX TERMS IS PROVIDED.

AN ED150599.
AU WRIGHT, STEPHANIE G.
TI MUSIC: A VEHICLE FOR TEACHING CERTAIN ASPECTS OF THE ELEMENTARY LANGUAGE ARTS.
SO 77.
PR EDRS PRICE MF-$0.83 HC-$2.06 PLUS POSTAGE.
NT 31P. PAPER PRESENTED AT THE ANNUAL MEETING OF THE NATIONAL COUNCIL OF TEACHERS OF ENGLISH (67TH, NEW YORK CITY, NOVEMBER 24-26, 1977).
AB THE PURPOSE OF THIS PAPER IS TO INDICATE THE VALUE OF MUSIC AS A MOTIVATIONAL AID IN TEACHING CERTAIN ASPECTS OF LANGUAGE ARTS. THE FIRST SECTION REVIEWS ARTICLES AND BOOKS THAT DEAL WITH THE INTEGRATION OF MUSIC AND LANGUAGE ARTS ACTIVITIES, DESCRIBES SEVERAL POSSIBLE CLASSROOM ACTIVITIES AND TYPES OF INSTRUCTIONAL MATERIALS, EXAMINES RESEARCH FINDINGS DEALING WITH MUSIC AND THE LANGUAGE ARTS, AND POINTS TO THE NEED FOR FURTHER RESEARCH. THE SECOND SECTION PROVIDES A BIBLIOGRAPHY OF THE PUBLICATIONS CITED, AS WELL AS BIBLIOGRAPHIES OF A VARIETY OF MATERIALS FOR USE WITH CHILDREN, INCLUDING ARTICLES ABOUT MUSIC PUBLISHED IN CHILDREN'S MAGAZINES, BIOGRAPHIES OF MUSICIANS, BOOKS BASED ON CLASSICAL MUSIC, FICTION AND STORY BOOKS RELATED TO MUSIC, CHRISTMAS SONG BOOKS AND PICTURE BOOKS, PICTURE BOOKS BASED ON FOLK SONGS AND BALLADS, BOOKS ABOUT SOUNDS, BOOKS THAT TEACH ABOUT MUSIC, AND SONG BOOKS.

AN EJ173940.
AU HILL, MARTIN.
TI A NONTRADITIONAL EXTERNAL DEGREE.
SO CHANGE. 10. 3. 19-21. MAR 78.
AV REPRINT AVAILABLE (SEE P. VII): UMI.
AB THE HUMANITIES EXTERNAL DEGREE PROGRAM AT CALIFORNIA STATE UNIVERSITY, DOMINGUEZ HILLS, IS A FULLY ACCREDITED, INTERDISCIPLINARY PROGRAM OFFERING BOTH A BACHELOR'S AND A MASTER'S DEGREE AND WAIVING ALL ATTENDANCE REQUIREMENTS. ITS CURRICULUM, PROCEDURES, AND EMPHASIS ON INDEPENDENT STUDY ARE DESCRIBED.

AN EJ173523.
AU FENWICK, JAMES.
TI ARTS EDUCATION: A NEW PLACE IN THE SUN.
SO PHI DELTA KAPPAN. 59. 7. 467-70. MAR 78.
AV REPRINT AVAILABLE (SEE P. VII): UMI.
AB OUTLINES SOME OF THE FINDINGS AND RECOMMENDATIONS INCLUDED IN TWO RECENT REPORTS ON ART EDUCATION PROGRAMS. NEGATIVE REACTIONS TO THE REPORTS ARE INCLUDED.

AN EJ172270.
AU ZIGERELL, JAMES J.
TI WHAT'S HAPPENING TO THE HUMANITIES.
SO COMMUNITY COLLEGE FRONTIERS. 6. 1. 7-11. F 77.
AV REPRINT AVAILABLE (SEE P. VII): UMI.

AB DESCRIBES AN INTERDISCIPLINARY HUMANITIES CURRICULUM DEVELOPED BY A CONSORTIUM OF THREE COMMUNITY COLLEGES. THE CURRICULUM CONSISTS OF A GENERAL CORE COURSE BASED ON THE CLASSICAL HUMANISTIC STUDIES OF HISTORY, PHILOSOPHY, AND THE FINE ARTS AND THREE "OPTIONAL" COURSES DESIGNED TO APPEAL TO SPECIAL INTEREST STUDENTS.

AN EJ172149.
AU HESKIN, ALLAN D.
TI THE FIELD STUDY PROGRAM.
SO ALTERNATIVE HIGHER EDUCATION: THE JOURNAL OF NONTRADITIONAL STUDIES. 2. 2. 119-33. WIN 77.
AV REPRINT AVAILABLE (SEE P. VII): UMI.
AB THE FIELD STUDIES PROGRAM IS AN UNDERGRADUATE, INTERDISCIPLINARY EXPERIENCE IN FIELD-RELATED EDUCATION AT THE UNIVERSITY OF CALIFORNIA - BERKELEY BEGUN IN 1971. SELF-STUDY HAS GENERATED A MODEL OF FIELD-RELATED EDUCATION BASED ON DOING, THINKING, AND COMMUNICATING THAT LEADS TOWARD INCREASED COMPETENCY AND CONSCIOUSNESS.

AN EJ172079.
AU BRYANT, WYNETTA DEVORE. SCHLESINGER, ELFRIEDE G.
TI THE INTEGRATION OF SOCIAL SCIENCE AND LITERARY MATERIALS: AN APPROACH TO TEACHING URBAN FAMILY LIFE.
SO JOURNAL OF EDUCATION FOR SOCIAL WORK. 13. 3. 12-8. F 77.
AV REPRINT AVAILABLE (SEE P. VII): UMI.
AB A COURSE DESIGNED TO ENHANCE HUMAN BEHAVIOR AND SOCIAL ENVIRONMENT CONTENT DEALING WITH URBAN FAMILY LIFE IS DESCRIBED. THE USE OF SOCIOLOGICAL AND LITERARY MATERIAL BY WHITE AND MINORITY TEAM TEACHERS REDUCES TENSION GENERATED BY EXAMINATION OF MATERIAL THAT IS CLOSE TO STUDENT EXPERIENCE.

AN EJ170964.
AU TAYLOR, ANNE.
TI WHO SHALL TEACH ART TO CHILDREN: HOW AND WHY.
SO ART EDUCATION. 30. 6. 38. OCT 77.
AV REPRINT AVAILABLE (SEE P. VII): UMI.
AB ART DOES NOT LIVE ALONE ANYMORE AND TEACHERS SHOULD BE PREPARED TO TAKE ANY CONCRETE OBJECT IN THE ENVIRONMENT, ANY CURIOSITY OF THE CHILD, ANY ABSTRACT IDEA, AND LEAD THE CHILD TO MORE THAN JUST SELF EXPRESSIVE DRAWING OR THE APPRECIATION OF A PAINTING. STRESSES THE NEED FOR TEACHERS TO BE ABLE TO SEIZE OPPORTUNITIES FOR INTERDISCIPLINARY LEARNING.

AN EJ170919.
AU WILLIAMS, ROGER M.
TI WHY CHILDREN SHOULD DRAW: THE SURPRISING LINK BETWEEN ART AND LEARNING.
SO SATURDAY REVIEW. 4. 23. 10-6. SEP 3 77.
AV REPRINT AVAILABLE (SEE P. VII): UMI.
AB THE ARTS ARE AMONG THE FIRST VICTIMS OF BACK-TO-BASICS ZEALOTS BUT NOW A COUNTERMOVEMENT IS UNDER WAY. CONNECTICUT'S MEAD SCHOOL OFFERS A STRIKING EXAMPLE THAT STUDENTS IN ARTS-CENTERED SCHOOLS CAN BE HIGHLY MOTIVATED TO LEARN.

AN EJ170584.
AU GOSSELIN, EDWARD A. LERNER, LAWRENCE S.
TI HISTORY OF SCIENCE AS A DEVICE FOR RECONCILING THE SCIENCES AND THE HUMANITIES.

```
 SO TEACHING HISTORY: A JOURNAL OF METHODS. 2. 2. 41-7. F 77.
 AB DESCRIBES THE RATIONALE AND COURSE OUTLINES FOR TWO COLLEGE-LEVEL
    COURSES WHICH INTEGRATE SCIENTIFIC AND HUMANISTIC THOUGHT.  AVAILABLE
    FROM: DIVISION OF SOCIAL SCIENCES, EMPORIA STATE UNIVERSITY, EMPORIA,
    KANSAS 66801.

 AN EJ170110.
 AU CLOUSER, K. DANNER.
 TI MEDICINE, HUMANITIES, AND INTEGRATING PERSPECTIVES.
 SO JOURNAL OF MEDICAL EDUCATION. 52. 11. 930-2. NOV 77.
 AV REPRINT AVAILABLE (SEE P. VII): UMI.
 AB TO TREAT THE PATIENT AS A WHOLE PERSON, THE MEDICAL STUDENT FIRST
    MUST BE TREATED AS A WHOLE PERSON.  THIS CAN BE ACCOMPLISHED THROUGH
    THE HUMANITIES, ALTHOUGH THE TEACHING METHOD IS IMPORTANT.

 AN EJ169081.
 AU SMITH, RALPH A.
 TI A POLICY ANALYSIS AND CRITICISM OF THE ARTIST-IN-SCHOOLS PROGRAM OF
    THE NATIONAL ENDOWMENT FOR THE ARTS.
 SO ART EDUCATION. 30. 5. 12-9. SEP 77.
 AV REPRINT AVAILABLE (SEE P. VII): UMI.

 AN EJ169050.
 AU JONES, LOIS SWAN.
 TI VOLUNTEER-GUIDES AND CLASSROOM TEACHERS IN SCHOOL-VISITATION PROGRAMS
    IN EUROPEAN AND NORTH AMERICAN ART MUSEUMS.
 SO STUDIES IN ART EDUCATION. 18. 3. 31-41. 77.
 AV REPRINT AVAILABLE (SEE P. VII): UMI.
 AB THIS STUDY EXAMINES THREE CRITICAL ASPECTS OF THE SCHOOL-VISITATION
    PROGRAMS OF ART MUSEUMS IN THE UNITED STATES AND EUROPE: THE
    PREVALENCE OF VOLUNTEER GUIDES AND HOW MUSEUM PERSONNEL ARE TRAINING
    THEM, THE WAYS VARIOUS MUSEUMS ARE INVOLVING CLASSROOM TEACHERS IN
    THE SCHOOL-VISITATION PROGRAMS, AND HOW THESE PROGRAMS ARE EVALUATED.

 AN EJ169037.
 AU MERRITT, RAYMOND H.  DRAKE, DONALD E.  III.
 TI TECHNOLOGY AND CULTURAL VALUES: REVITALIZING AN UNDERGRADUATE
    HUMANITIES CURRICULUM.
 SO JOURNAL OF GENERAL EDUCATION. 29. 2. 141-51. SUM 77.
 AV REPRINT AVAILABLE (SEE P. VII): UMI.
 AB DESCRIBES A PROGRAM, CULTURAL AND TECHNOLOGICAL STUDIES, CREATED TO
    DEVELOP AN INTERDISCIPLINARY, UNDERGRADUATE CURRICULUM EXPLORING THE
    RELATIONSHIPS BETWEEN TECHNOLOGY AND CULTURE.

 AN ED147204.
 AU LEIGHNINGER, ROBERT D.  JR.
 TI ART IN SOCIOLOGY: CONTRIBUTION AND COMPETITION TO SOCIOLOGICAL
    UNDERSTANDING.
 SO 8 SEP 77.
 PR EDRS PRICE MF-$0.83 HC-$1.67 PLUS POSTAGE.
 NT 25P. PAPER PRESENTED AT ANNUAL MEETING OF THE AMERICAN SOCIOLOGICAL
    ASSOCIATION (72ND, CHICAGO, ILLINOIS, SEPTEMBER 5-9, 1977).
 AB THE PAPER EXAMINES PAST AND POTENTIAL CONTRIBUTIONS OF LITERATURE TO
    SOCIOLOGY AND EVALUATES THE RELATIONSHIP BETWEEN THE TWO DISCIPLINES.
    EMPHASIS IS ON EXPLAINING HOW THE NOVELIST'S OBSERVATION AS EMBODIED
    IN A WORK OF FICTION MAY BE USED TO FURTHER THE WORK OF THE SOCIAL
    SCIENTIST.  SECTION I IDENTIFIES MAJOR USES OF LITERATURE IN
```

SOCIOLOGICAL WRITINGS AND PROVIDES A REVIEW OF LITERATURE RELATED TO THESE USES. FIRST, LITERATURE CAN BE USED AS A SOURCE OF RAW DATA IN CERTAIN KINDS OF ANALYSIS STUDIES. THE AIM HERE IS TO FIND SOCIAL VALUES REPRESENTED IN POPULAR FICTION. SECOND, LITERATURE CAN BE A USEFUL TEACHING DEVICE FOR THE SOCIAL SCIENTIST. FOR EXAMPLE, CONCEPTS FROM AN INTRODUCTORY SOCIOLOGY TEXTBOOK MAY BE ILLUSTRATED BY SELECTIONS FROM NOVELS OR SHORT STORIES. THIRD, LITERARY PASSAGES MAY INSPIRE, SUGGEST, OR ENCOURAGE RESEARCH INTO A PARTICULAR SUBJECT MATTER. FOURTH, LITERARY PASSAGES MAY SERVE AS MODELS. SECTION II SUGGESTS WORKS OF LITERATURE IN WHICH SOCIAL OBSERVATION IS PARTICULARLY ACUTE AND PRESENTS EXAMPLES FROM SOCIOLOGICAL ANALYSES OF LITERARY WORKS. SECTION III STRESSES DIFFICULTIES IN CONSIDERING LITERATURE A LEGITIMATE SOURCE OF SOCIOLOGICAL HYPOTHESES, BUT SUGGESTS TWO APPROACHES FOR VIEWING NOVELS AS MODELS OF REALITY. ONE APPROACH, ENTITLED STRUCTURAL ISOMORPHISM, CONSIDERS SIMILARITIES IN THE WAY THE LITERARY MODEL AND THE REAL SITUATION ARE CONSTRUCTED. THE OTHER APPROACH, ENTITLED THICK DESCRIPTION, BORROWS FROM SOCIAL ANTHROPOLOGY THE CONCEPT THAT IN A SOCIAL SITUATION AN INTERPRETATION OF ATTITUDES, PURPOSES, AND GESTURES IS AS FICTITIOUS AS A LITERARY INTERPRETATION. THE CONCLUSION IS THAT NOVELISTS AND SOCIOLOGISTS CAN BENEFIT FROM EACH OTHERS' EXPERTISE WITHOUT UNDERMINING TRADITIONAL DIVISION OF LABOR BETWEEN SCIENCE AND ART.

AN ED146659.
AU BOGUSCH, GEORGE E.
TI THEATRE RESEARCH IN THE INTERDISCIPLINARY HUMANITIES PROGRAM.
SO AUG 77.
PR EDRS PRICE MF-$0.83 HC-$1.67 PLUS POSTAGE.
NT 13P. PAPER PRESENTED AT THE ANNUAL MEETING OF THE AMERICAN THEATRE ASSOCIATION (CHICAGO, ILLINOIS, AUGUST 14-17, 1977).
AB THIS PAPER LISTS AND DISCUSSES GENERAL RESEARCH TOPICS THAT HAVE HUMANISTIC IMPLICATIONS UNDER ARISTOTLE'S SIX ELEMENTS OF DRAMA, SHOWING HOW THE THEATRE ARTS USE RESEARCH FROM ALL DISCIPLINES AND RELATE TO ALL ASPECTS OF HUMAN ENDEAVOR. SPECIFIC RESEARCH TOPICS ARE ALSO DISCUSSED, AS ARE AREAS NEEDING IMMEDIATE EXPLORATION, SUCH AS AESTHETIC STANDARDS IN ALL FORMS OF THEATRE, EMERGING DRAMATIC FORM, PRODUCTION CRITICISM, AND AUDIENCE MAKE-UP, RESPONSE, MOTIVATION, TASTE, AND AESTHETIC APPRECIATION.

AN EJ164661.
AU HELDER, HANS; AND OTHERS.
TI TOWARD AN HOLISTIC EDUCATION IN PATHOLOGY AND MEDICINE.
SO JOURNAL OF MEDICAL EDUCATION. 52. 8. 648-53. AUG 77.
AV REPRINT AVAILABLE (SEE P. VII): UMI.
AB A BASIC COURSE IN PATHOLOGY AT ROTTERDAM'S ERASMUS UNIVERSITY INCLUDES THE STUDY OF PSYCHOLOGICAL, SOCIOLOGICAL, ECONOMIC, AND POLITICAL FACTORS RELATED TO THE ETIOLOGY OF SOMATIC DISORDERS. THE PRINCIPLES OF THIS APPROACH TO HUMANISTIC MEDICINE ARE SUMMARIZED AND A DESCRIPTION OF THE COURSE IS GIVEN.

AN EJ164106.
AU SPARLING, RUSSELL.
TI INTERDISCIPLINARY PURSUIT OF THE AMERICAN DREAM.
SO JOURNAL OF ENGLISH TEACHING TECHNIQUES. 9. 3. 18-25. F 76.
AV REPRINT AVAILABLE (SEE P. VII): UMI.
AB DESCRIBES A TWO-SEMESTER INTERDISCIPLINARY COURSE BRINGING TOGETHER THE HISTORY AND LITERATURE OF THE UNITED STATES TO PROVIDE AS

```
   COMPLETE A RECORD OF THE AMERICAN EXPERIENCE AS COULD BE FOUND.

AN EJ163390.
AU MARANTZ, KENNETH.
TI ART EDUCATION: A SLEEPING GIANT.
SO CURRICULUM REVIEW. 16. 1. 10-3. FEB 77.
AB POINTS OUT CURRENT INADEQUACIES IN ART TEACHING AND SHOWS SOME WAYS
   OF GETTING TO KNOW MORE ABOUT THE ARTISTIC QUALITIES OF THINGS.  ART
   EDUCATION CAN SHARPEN THE AESTHETIC RESPONSE POWERS IF THE ART
   TEACHER CAN EFFECTIVELY DIVERSIFY LEARNING ACTIVITIES.

AN EJ166719.
AU LEVINE, ROBERT V.
TI AN INTERDISCIPLINARY APPROACH TO THE INTRODUCTORY PSYCHOLOGY COURSE.
SO TEACHING OF PSYCHOLOGY. 4. 3. 132-4. OCT 77.
AV REPRINT AVAILABLE (SEE P. VII): UMI.
AB DESCRIBES AN INTERDISCIPLINARY APPROACH TO THE INTRODUCTORY
   PSYCHOLOGY COURSE WHICH INTEGRATES PHILOSOPHY, POLITICAL SCIENCE, AND
   ENGLISH.  THE ARTICLE DESCRIBES ORGANIZATION AND CONTENT OF THE
   COURSE AND EMPHASIZES MATERIAL MOST RELEVANT TO PSYCHOLOGY.

AN EJ166325.
AU HUBER, CURTIS E.
TI THE DYNAMICS OF CHANGE: A CORE HUMANITIES PROGRAM.
SO LIBERAL EDUCATION. 63. 2. 159-70. MAY 77.
AV REPRINT AVAILABLE (SEE P. VII): UMI.
AB PACIFIC LUTHERAN'S INTEGRATED STUDIES PROGRAM INCLUDES EIGHT COURSES
   AND ONE SEMINAR, ALL WITH "DYNAMICS OF CHANGE" AS THE THEME.  COURSES
   ARE RELATED TO EACH OTHER IN PAIRS OR SEQUENCES, EACH SEQUENCE HAVING
   ITS OWN UNIFYING AND CONTROLLING TOPIC EXPRESSED IN THE PARTICULAR
   SUBJECTS OF EACH COURSE COMPONENT.

AN EJ165224.
AU LAND, GEORGE T.  KENNEALLY, CHRISTINA.
TI CREATIVITY, REALITY, AND GENERAL SYSTEMS: A PERSONAL VIEWPOINT.
SO JOURNAL OF CREATIVE BEHAVIOR. 11. 1. 12-35. 77.
AB THE CONCEPT OF GENERAL SYSTEMS AS A PATTERN OF GROWTH AND DEVELOPMENT
   WHICH INVOLVES INTEGRATION, DISINTEGRATION AND REINTEGRATION AND
   APPLIES TO NATURAL SCIENCES, BEHAVIORAL SCIENCES, AND MAN-MADE
   SYSTEMS IS DISCUSSED IN A DIALOGUE BETWEEN THE AUTHORS.

AN ED144159.
AU WILLS, J. ROBERT.
TI STUDENT EVALUATION OF CO-CURRICULAR PRODUCTION ACTIVITY.
SO 76.
PR EDRS PRICE MF-$0.83 HC-$1.67 PLUS POSTAGE.
NT 22P. REPORT PREPARED AT UNIVERSITY OF KENTUCKY.
AB THIS PAPER SUMMARIZES FOUR YEARS OF EXPERIENCE IN STUDENT EVALUATION
   OF THE COCURRICULAR PRODUCTION PROGRAM OF THE DEPARTMENT OF THEATRE
   ARTS AT THE UNIVERSITY OF KENTUCKY.  THE DATA GATHERING HAD TWO
   GOALS: GENERATING DATA THAT WOULD BE USEFUL IN THE EVALUATION OF
   THEATRE FACULTY DURING THE ANNUAL MERIT-EVALUATION PROCESS AND
   GENERATING DATA THAT WOULD BE HELPFUL IN EVALUATING THE OVERALL
   ARTISTIC EFFORT OF THE DEPARTMENT.  THE PROGRAM IS DESCRIBED AS AN
   EXAMPLE OF ONE KIND OF EVALUATION PROCESS FOR THEATRE PROGRAMS.  THE
   PAPER PRESENTS DATA FROM THE EVALUATIONS, REPORTS ON CHANGES MADE AS
   THE EVALUATION PROCESS MATURED, AND ELABORATES ON POSSIBLE VALUES IN
```

SUCH EVALUATIONS. COPIES OF EVALUATION FORMS USED TO COLLECT DATA ARE INCLUDED AS APPENDIXES.

AN ED144156.
AU GILLESPIE, PATTI; AND OTHERS.
TI A SURVEY OF THEATRE IN AMERICAN SECONDARY SCHOOLS.
SO 76.
PR EDRS PRICE MF-$0.83 HC-$1.67 PLUS POSTAGE.
NT 13P. STUDY PREPARED AT UNIVERSITY OF SOUTH CAROLINA; BEST COPY AVAILABLE.
AB IN A SURVEY OF THE STATUS OF THEATRE IN HIGH SCHOOLS THROUGHOUT THE UNITED STATES, QUESTIONNAIRES WERE SENT TO A RANDOM SAMPLE OF HIGH SCHOOLS STRATIFIED BY STATE AND BY SCHOOL SIZE. ANALYSIS OF THE RESPONSES OBTAINED FROM 606 SCHOOLS (20.2% RETURN) INDICATED THAT MOST SECONDARY-SCHOOL DRAMA PROGRAMS OPERATE ON THE COCURRICULAR LEVEL AND EMPHASIZE PRODUCTION. THIS REPORT GIVES DATA OBTAINED ABOUT SUCH ASPECTS OF THE PROGRAMS AS TRAINING OF INSTRUCTORS, PROGRAM GOALS, FREQUENCY OF PRODUCTIONS, DEGREE OF STUDENT INVOLVEMENT IN PRODUCTIONS, FINANCIAL AND OTHER TYPES OF SUPPORT, AND MAJOR PROBLEMS CITED BY DRAMA TEACHER/COACHES. THE REPORT NOTES IMPLICATIONS OF THE STUDY AND SUGGESTS SOME WAYS OF ALLEVIATING PROBLEMS AND IMPROVING THE QUALITY OF HIGH SCHOOL THEATRE PROGRAMS.

AN ED144031.
AU CORWIN, SYLVIA K.
TI DEVELOPING OF COLLABORATIVE TEAMS IN HIGH SCHOOLS CONSISTING OF READING SPECIALISTS AND ART SPECIALISTS.
SO MAY 77.
PR EDRS PRICE MF-$0.83 HC-$1.67 PLUS POSTAGE.
NT 9P. PAPER PRESENTED AT THE ANNUAL MEETING OF THE INTERNATIONAL READING ASSOCIATION (22ND, MIAMI BEACH, FLORIDA, MAY 2-6, 1977); SEE RELATED DOCUMENTS CS003681-84.
AB THIS PAPER DESCRIBES THE READING IMPROVEMENT THROUGH ART (RITA) PROJECT, AN INTERDISCIPLINARY APPROACH TO HIGH SCHOOL READING INSTRUCTION. RITA WAS ADAPTED FROM THE ELEMENTARY SCHOOL'S LEARNING TO READ THROUGH THE ARTS AND HUMANITIES PROGRAM AND WAS USED IN NINE NEW YORK CITY HIGH SCHOOLS. DURING THE RITA PROJECT, READING AND ART TEACHERS COLLABORATED TO IMPROVE THE READING ABILITY AND READING SKILLS OF 500 TENTH GRADERS. THE STUDENTS WERE MOTIVATED THROUGH VISUAL ART ACTIVITIES TO USE READING AS A LEARNING TOOL, AND THEIR READING ABILITY INCREASED DRAMATICALLY AS THEY APPLIED READING SKILLS TO LEARNING ACTIVITIES.

AN ED144030.
AU SCHIFF, CHARLOTTE.
TI INITIATING, ORGANIZING AND ADMINISTERING A LEARNING TO READ THROUGH THE ARTS AND HUMANITIES PROGRAM IN A SCHOOL DISTRICT AND A SCHOOL BUILDING.
SO MAY 77.
PR EDRS PRICE MF-$0.83 HC-$1.67 PLUS POSTAGE.
NT 12P. PAPER PRESENTED AT THE ANNUAL MEETING OF THE INTERNATIONAL READING ASSOCIATION (22ND, MIAMI BEACH, FLORIDA, MAY 2-6, 1977); SEE RELATED DOCUMENTS CS003681-84.
AB THIS PAPER DESCRIBES WAYS TO INITIATE, ORGANIZE, AND ADMINISTER A LEARNING TO READ THROUGH THE ARTS AND HUMANITIES PROGRAM, AN INTERDISCIPLINARY APPROACH TO READING INSTRUCTION. THE PAPER STRESSES THAT SCHOOL AND SCHOOL DISTRICT ADMINISTRATORS INVOLVE

TEACHERS IN THE PLANNING STAGES OF THE PROGRAM TO INSURE THEIR INTEREST IN ITS SUCCESS. THE FOLLOWING STEPS ARE SUGGESTED FOR THE PROGRAM'S IMPLEMENTATION: A SURVEY OF COMMUNITY AND SCHOOL RESOURCES AVAILABLE FOR USE IN THE PROGRAM, ASSESSMENT OF STAFF NEEDS, TEACHER TRAINING, PREPARATION OF OBJECTIVES, AND STAFF SELECTION.

AN ED144029.
AU O'BRIEN, BERNADETTE C.
TI LEARNING TO READ THROUGH THE ARTS AND HUMANITIES: A READING PROGRAM--AN ART PROGRAM.
SO MAY 77.
PR EDRS PRICE MF-$0.83 HC-$1.67 PLUS POSTAGE.
NT 12P. PAPER PRESENTED AT THE ANNUAL MEETING OF THE INTERNATIONAL READING ASSOCIATION (22ND, MIAMI BEACH, FLORIDA, MAY 2-6, 1977); SEE RELATED DOCUMENTS CS003681-84.
AB THIS PAPER EXPLAINS THE METHODOLOGY FOR COMBINING READING AND ART INSTRUCTION IN A LEARNING TO READ THROUGH THE ARTS PROGRAM. ART AND READING TEACHERS COLLABORATE TO DETERMINE THE VOCABULARY REQUIRED FOR DISCUSSION OF EACH ART PROJECT. ONCE THIS IS DONE, THE ART TEACHER USES THAT VOCABULARY IN A DISCUSSION OF THE ART TOPIC, AND THE READING TEACHER, IN TURN, APPLIES READING AND WRITING ASSIGNMENTS TO THE ART SUBJECT. IN THIS WAY, READING SKILLS ARE DEVELOPED AS THEY APPLY TO OTHER SUBJECTS, MAKING READING A LEARNING TOOL AND INTEGRATING THE LEARNING EXPERIENCE.

AN EJ168829.
AU WOLFE, DENNY T. JR. TAYLOR, PAUL H.
TI SCIENCE AND HUMANITIES: TEACHING THE TWO CULTURES.
SO CONTEMPORARY EDUCATION. 48. 4. 193-7. SUM 77.
AV REPRINT AVAILABLE (SEE P. VII): UMI.
AB IN ORDER TO EDUCATE THE WHOLE PERSON, CONCERTED AND COOPERATIVE EFFORT ON THE PART OF SCIENCE AND HUMANITIES TEACHERS IS NECESSARY TO OVERCOME THE ARTIFICIAL DISTINCTION BETWEEN VARIOUS BRANCHES OF LEARNING.

AN EJ167636.
AU SCHILLINGER, JULIUS F.
TI A NEW KIND OF TREE: PHOETRY.
SO MEDIA AND METHODS. 14. 1. 102-5. SEP 77.
AV REPRINT AVAILABLE (SEE P. VII): UMI.
AB PRESENTS A METHOD FOR USING PHOTOGRAPHY (STUDENT-MADE PICTURES) AS A STIMULUS FOR WRITING POETRY AND FOR COMBINING THE TWO MODES OF EXPRESSION TO ENCOURAGE SELF-AWARENESS.

AN EJ161926.
AU CORR, CHARLES A.
TI WHAT IS PHILOSOPHICAL IN THE DEATH AND DYING COURSE.
SO DEATH EDUCATION. 1. 1. 93-108. SPR 77.
AB IT IS CONCLUDED THAT DEATH AND DYING COURSES SHOULD, IN PRINCIPLE, BE TEAM TAUGHT, AND THAT A PHILOSOPHY TEACHER MUST BE A KEY MEMBER OF THE TEAM. COURSES PROVIDE A UNIQUE OCCASION FOR SIGNIFICANT PHILOSOPHICAL WORK, AND A SALIENT TEST OF THE MEANINGFULNESS OF PHILOSOPHY AS A HUMAN VENTURE.

AN ED142679.
AU WOHL, SETH F.
IN NEW YORK CITY BOARD OF EDUCATION, BROOKLYN, N.Y. OFFICE OF

EDUCATIONAL EVALUATION. (BBB12238).

TI ETHOS: EDUCATION THROUGH ORGAN STUDY. FINAL REPORT.

SO JUN 71.

PR EDRS PRICE MF-$0.83 PLUS POSTAGE. HC NOT AVAILABLE FROM EDRS.

NT 67P. N.Y.C. BD. OF ED. FUNCTION NO. 17-04470; NOT AVAILABLE IN HARD COPY DUE TO MARGINAL REPRODUCIBILITY OF THE ORIGINAL DOCUMENT.

AB THIS DOCUMENT DESCRIBES THE EDUCATION THROUGH ORGAN STUDY PROGRAM (ETHOS) DESIGNED TO COUNTERACT DISAFFECTED STUDENTS' FALLING ACADEMIC ACHIEVEMENT, ABSENTEEISM AND TRUANCY, AND NEGATIVE ATTITUDES TOWARD EDUCATION AND THE SCHOOL. THE PROGRAM ATTEMPTED TO ASSURE SUCCESS IN ACQUIRING MUSICAL SKILL BY PROVIDING PORTABLE DESK REED ORGANS, PROGRAMMED MUSIC TEXTS, AND A HIGHLY STRUCTURED SYLLABUS. THE PROGRAM RAN FOR 5 MONTHS, FOR ONE PERIOD DAILY. THREE CLASSES TOTALLING 92 STUDENTS PARTICIPATED. A MODIFIED PAN-AMERICAN MUSICAL APTITUDE TEST WAS USED TO ASSESS STUDENT MUSICAL ABILITIES AT INCEPTION OF CLASSES. IN THE COMPARATIVE ANALYSIS OF METROPOLITAN READING ACHIEVEMENT TEST SCORES FOR THE YEAR BEFORE TO THE SEMESTER OF THE PROGRAM, THE SCANT DATA AVAILABLE FOR RETESTED STUDENTS SUGGESTED A WIDENING OF READING DEFICIT AMONG PROGRAM PARTICIPANTS. IT ALSO SHOWED THAT THOSE STUDENTS WITH THE LOWEST READING SCORES TENDED TO DROP OUT OF THE PROGRAM. IN SUMMARY, THE PROGRAM APPEARED TO SUSTAIN HIGHLY POSITIVE MOTIVATION FOR THOSE WHO REMAINED IN IT, AND RESULTED IN A SIGNIFICANT DEVELOPMENT OF EARLY MUSICAL KNOWLEDGE AND PERFORMANCE SKILLS. HOWEVER, THE MAJOR GOAL OF GENERALIZED TRANSFER OF IMPROVEMENT IN LEARNING TO READING AND MAJOR SKILL AREAS WAS NOT ACHIEVED. THE PROJECT ALSO FAILED TO REDUCE ABSENTEEISM AND TRUANCY, OR TO IMPROVE SIGNIFICANTLY ATTITUDE TOWARD EDUCATION AND THE SCHOOL AS MEASURED. AS A RESULT THE PROGRAM HAS BEEN DISCONTINUED.

AN ED142162.

AU MALLINOFF, ESTELLE, ED.

IN COUNCIL OF GRADUATE SCHOOLS IN THE U.S. WASHINGTON, D.C. (BBB01052).

TI PROCEEDINGS OF THE ANNUAL MEETING OF THE COUNCIL OF GRADUATE SCHOOLS IN THE UNITED STATES. THEME: GRADUATE EDUCATION IN THE 1970'S: RESPONSE TO CHANGE.

SO DEC 71.

PR EDRS PRICE MF-$0.83 HC-$8.69 PLUS POSTAGE.

AV COUNCIL OF GRADUATE SCHOOLS IN THE UNITED STATES, ONE DUPONT CIRCLE, SUITE 740, WASHINGTON, D.C. 20036 ($5.00).

NT 171P. ANNUAL MEETING (11TH, WASHINGTON, D.C. DECEMBER 2-4, 1971).

AB THE THEME OF THE 1971 MEETING OF THE COUNCIL OF GRADUATE SCHOOLS IN THE UNITED STATES IS GRADUATE EDUCATION IN THE 1970S: A RESPONSE TO CHANGE. THE DISCUSSIONS OFFERED INCLUDE NONTRADITIONAL GRADUATE PROGRAMS BY ELIZABETH F. FOSTER AND EDWIN L. LIVELY; ON DEVELOPING A NATIONAL PHILOSOPHY FOR GRADUATE EDUCATION BY ROBERT F. KRUH, DONALD W. TAYLOR, AND JOSEPH L. MCCARTHY; THE COSTS OF GRADUATE EDUCATION BY DAVID F. DEENER; AND EVALUATION OF GRADUATE PROGRAMS BY ROBERT H. BAKER, FRANCIS M. BODDY, AND JOHN J. TURIN.

AN ED141870.

AU FLETCHER, WINONA L.

TI A PLEA FOR FUSION: BLACK THEATRE AS A PART OF THE INTERDISCIPLINARY APPROACH TO TEACHING THE HUMANITIES.

SO AUG 77.

PR EDRS PRICE MF-$0.83 HC-$1.67 PLUS POSTAGE.

NT 8P. PAPER PRESENTED AT THE ANNUAL MEETING OF THE AMERICAN THEATRE

```
   ASSOCIATION (CHICAGO, AUGUST 14-17, 1977).
AB THERE ARE MANY IMPORTANT REASONS FOR INCLUDING BLACK THEATRE AS PART
   OF AN INTERDISCIPLINARY APPROACH TO THE HUMANITIES.  ONE OF THE MOST
   IMPORTANT REASONS IS THAT BLACK THEATRE PROVIDES NONBLACKS, AS WELL
   AS BLACKS, THE OPPORTUNITY TO GAIN KNOWLEDGE ABOUT THE BLACK
   EXPERIENCE.  BLACK THEATRE REFLECTS THE SOCIOLOGY, POLITICS,
   ECONOMICS, RELIGION, AND HISTORY--IN SHORT, THE TOTAL EXPERIENCE--OF
   BLACKS.  IT PROVIDES NONBLACK STUDENTS WITH A MEANS OF STUDYING THE
   EXPERIENCES OF PEOPLE IN OTHER CULTURES.  BLACK THEATRE ALSO MEETS
   THE DEMAND FOR RELEVANT STUDIES, AND IT HELPS TO RESTORE TO BLACKS
   THE SELF-ESTEEM THAT HAS BEEN ERODED BY CONTINUAL EXPOSURE TO
   NONBLACK THEATRE AND EDUCATION.  ALTHOUGH IT HAS BEEN ARGUED THAT THE
   INTERDISCIPLINARY APPROACH AND THE INCLUSION OF BLACK THEATRE IN THE
   CURRICULUM REFLECT A TENDENCY TO TEACH TOO MANY SUBJECTS WITHOUT
   PROVIDING SUFFICIENT DEPTH OF LEARNING, ONCE STUDENTS ARE INTRODUCED
   TO THE TOTALITY OF HUMAN EXPERIENCE, MANY WILL RETURN TO STUDY
   INDIVIDUAL SUBJECTS IN DEPTH.

AN ED141816.
AU SILVERMAN, N. PAUL.
TI EUREKA  CATS (CENTER FOR ALTERNATIVE TEACHING STRATEGIES) REALLY
   WORKS: A MODEL FOR A PRE-SERVICE, INSERVICE TEACHER CENTER.
SO MAR 77.
PR EDRS PRICE MF-$0.83 HC-$1.67 PLUS POSTAGE.
NT 14P. PAPER PRESENTED AT THE ANNUAL CONFERENCE ON ENGLISH EDUCATION
   (15TH, KNOXVILLE, TENNESSEE, MARCH 24-26, 1977).
AB THE CENTER FOR ALTERNATIVE TEACHING STRATEGIES (CATS) IS A TEACHING
   CENTER FUNDED UNDER THE ELEMENTARY AND SECONDARY EDUCATION ACT, TITLE
   IV-C, FOR THE ELEMENTARY AND SECONDARY STAFF OF THE OAK PARK,
   MICHIGAN, SCHOOL DISTRICT; PRESERVICE EDUCATION STUDENTS FROM LOCAL
   UNIVERSITIES FREQUENTLY PARTICIPATE, AS WELL.  THE PROJECT WAS
   DEVELOPED TO HELP TEACHERS EXPERIENCE STRATEGIES FOR
   INTERDISCIPLINARY TEACHING IN THE ARTS AND THE HUMANITIES.
   THROUGHOUT THE YEAR, PRESENTERS OFFER TEACHERS A SERIES OF THEMATIC
   WORKSHOPS, WHICH DEAL WITH A WIDE RANGE OF TOPICS; THESE HAVE
   INCLUDED ENVIRONMENTAL STUDIES, VALUES CLARIFICATION, CREATIVE
   PROBLEM SOLVING, DANCE/MOVEMENT ACTIVITIES, AND POPULAR CULTURE.  A
   TYPICAL WORKSHOP OFFERS A GENERAL OVERVIEW, AN INTRODUCTION OF
   TEACHING STRATEGIES, DEMONSTRATION WORK WITH STUDENTS, A QUESTION AND
   DISCUSSION PERIOD, AND PRESENTATION OF IN-DEPTH APPROACHES THAT
   STRESS APPLICATION OF THE STRATEGIES TO DIFFERENT DISCIPLINES.
   SUPPORTIVE CLASSROOM SERVICES INVOLVE THE PROVISION OF RESOURCES AND
   MATERIALS FOR THE TOPICS PRESENTED, AND SUPPORTIVE CLASSROOM VISITS
   FROM THE CENTER'S STAFF.  CATS IS PERCEIVED AS A HIGHLY SUCCESSFUL
   PROGRAM THAT HAS DEVELOPED AND SUSTAINED A CLIMATE FOR CHANGE AND
   THAT HAS INTRODUCED A WIDE VARIETY OF ALTERNATIVE INTERDISCIPLINARY
   TEACHING STRATEGIES.

AN EJ160567.
AU FROST, EDGAR L.
TI THE CULTURE COURSE AS DRAWING CARD: INCREASED ENROLLMENTS FOR
   LANGUAGE DEPARTMENTS.
SO BULLETIN OF THE ASSOCIATION OF DEPARTMENTS OF FOREIGN LANGUAGES. 8.
   4. 20-23. MAY 77.
AB CULTURE COURSES, CURRENTLY POPULAR, CAN BRING INCREASED ENROLLMENTS
   TO LANGUAGE DEPARTMENTS.  PRESENTED HERE IS AN OUTLINE OF SOME
   REASONS FOR OFFERING CULTURE COURSES, TEACHING METHODS EMPLOYED, AND
```

PROBLEMS ENCOUNTERED.

AN EJ160356.
AU BROWN, JAMES. HARTGEN, STEPHEN.
TI NEWS, PHOTOGRAPHY CLASSES TEAM UP TO PRODUCE ARTICLES.
SO JOURNALISM EDUCATOR. 31. 4. 20-2. JAN 77.
AB DESCRIBES A COURSE WHICH ENCOURAGED WRITER-PHOTOGRAPHER TEAMS TO POOL THEIR TALENTS TO PRODUCE ARTICLES FOR PUBLICATION.

AN EJ159883.
AU FILIPKOWSKI, E.
TI FIRST YOU WRITE SOME AIMS, AND THEN.
SO ELEMENTS: TRANSLATING THEORY INTO PRACTICE. 8. 6. 1-4. FEB 77.
AB PROVIDES SOME CONSTRUCTIVE SUGGESTIONS FOR MUSIC TEACHERS THROUGH AN INNOVATIVE PROGRAM DESIGNED TO GIVE STUDENTS A WIDE BREADTH OF MUSICAL EXPERIENCES.

AN ED141225.
IN STATE UNIV. OF NEW YORK, ALBANY. OFFICE OF THE REGENTS. (BBB07332).
TI THE HUMANITIES STRAND OF PROJECT SEARCH. THE HUMANITIES SERIES.
SO 76.
SN JOHN D. ROCKEFELLER, 3D FUND, NEW YORK, N.Y. (BBB00647).
PR EDRS PRICE MF-$0.83 HC-$3.50 PLUS POSTAGE.
NT 54P. TABLE ON PAGE 37 MAY NOT REPRODUCE CLEARLY; THE ENTIRE DOCUMENT IS OF MARGINAL LEGIBILITY DUE TO SMALL PRINT SIZE.
AB THE EDUCATIONAL OBJECTIVES OF PROJECT SEARCH ARE DISCUSSED. PROJECT SEARCH IS A PILOT CONSORTIUM OF SCHOOL DISTRICTS ACROSS THE STATE OF NEW YORK WHICH WAS INITIATED BY THE UNIVERSITY OF THE STATE OF NEW YORK. FOCUSING ON THE NEED FOR HUMANISTIC EDUCATION IN ELEMENTARY AND SECONDARY SCHOOLS, THE PROJECT ATTEMPTS TO SERVE AS A VEHICLE FOR INTEGRATING DIFFERENT SUBJECT AREAS INTO A COHESIVE CURRICULUM. EMPHASIS IS ON HELPING STUDENTS DEVELOP THE MEANS TO MAKE VALUE COMMITMENTS. THE FIRST OBJECTIVE OF THE PROJECT IS THE TEACHING OF REASONING SKILLS. THESE ARE ESSENTIAL FOR THE CLEAR CONSIDERATION AND ASSESSMENT OF VALUES. AFFECTIVE EDUCATION, THE PROJECT'S SECOND OBJECTIVE, IS INTEGRAL IN THE DEVELOPMENT OF THE WHOLE PERSON. A THIRD OBJECTIVE IS AN INTERDISCIPLINARY APPROACH, WHICH CAN BE PUT INTO EFFECT BY SUCH STRATEGIES AS INVITING OUTSIDE SPEAKERS TO THE CLASSROOM AND "FUSING" TWO OR MORE COURSES INTO AN INTEGRATED UNIT. VALUES EDUCATION IS THE FOURTH OBJECTIVE OF PROJECT SEARCH. THE VALUES INQUIRY STEPS WHICH THE PROJECT PROPOSES HAVE BEEN DESIGNED ON THE PREMISE THAT A PERSON IS THE SUM OF HIS CHOICES. A SELECTED BIBLIOGRAPHY FOLLOWS THE DISCUSSION OF EACH OF THE PROJECT'S OBJECTIVES. THIS ISSUE IS PART OF THE HUMANITIES SERIES OF THE UNIVERSITY OF THE STATE OF NEW YORK.

AN ED140908.
AU BROWN, DION K.
TI INTEGRATED HUMANITIES IN FLORIDA COMMUNITY COLLEGES.
SO APR 76.
PR EDRS PRICE MF-$0.83 HC-$1.67 PLUS POSTAGE.
NT 22P.
AB DURING OCTOBER AND NOVEMBER OF 1975, COURSE OUTLINES WERE SOLICITED FROM THE SIXTEEN FLORIDA COMMUNITY COLLEGES OFFERING AN INTEGRATED HUMANITIES COURSE. TEN COLLEGES PROVIDED OUTLINES, WHICH WERE SUBSEQUENTLY REVIEWED IN TERMS OF THE TEXTUAL MATERIALS USED, THE TEACHING APPROACH EMPLOYED, AND STATED OBJECTIVES. THE REVIEW SHOWED

THAT ALL OF THE COLLEGES EMPHASIZED COGNITIVE CONTENT, AND TAUGHT KNOWLEDGE OF "GREAT" ART (THE AESTHETICS APPROACH) OR HISTORICAL PERIODS AND INFLUENCES (THE CULTURAL HISTORY APPROACH) TO INCREASE THE STUDENTS' APPRECIATION AND IMPROVE THEIR ABILITY TO MAKE VALUE JUDGMENTS, ON THE ASSUMPTION THAT KNOWLEDGE PRECEDES TASTE. ALL BUT ONE OF THE COURSES HAD BEHAVIORAL OBJECTIVES, BUT MOST OF THE OBJECTIVES WERE DIRECTED TOWARD DEVELOPMENT OF THE COGNITIVE DOMAIN; THOSE DEALING WITH AFFECTIVE BEHAVIOR WERE NOT SUPPORTED BY UNIT OBJECTIVES. ALTHOUGH SEVERAL OF THE COURSES REQUIRED STUDENTS TO BECOME INVOLVED IN A CREATIVE PROCESS, EVALUATION WAS TOO OFTEN BASED ON THE PRODUCT RATHER THAN THE PROCESS. LASTLY, ALL BUT ONE OF THE COURSES FOCUSED EXCLUSIVELY ON THE HUMANISTIC ACHIEVEMENTS OF EUROPE. IT WAS CONCLUDED THAT THE INTEGRATED HUMANITIES COURSES REVIEWED WERE LESS THAN INTEGRATED AND EMPHASIZED FACTS AT THE EXPENSE OF PROCESS.

AN ED140893.
AU DEHNERT, EDMUND; AND OTHERS.
IN CHICAGO CITY COLLEGES, ILL. COAST COMMUNITY COLL. DISTRICT, COSTA MESA, CALIF. MIAMI-DADE COMMUNITY COLL. FLA. (BBB04520; BBB11400; BBB14174).
TI A CONTEMPORARY COURSE IN THE HUMANITIES FOR COMMUNITY COLLEGE STUDENTS. OPTIONAL SEQUENCES.
SO 77.
SN LILLY ENDOWMENT, INC. INDIANAPOLIS, IND. NATIONAL ENDOWMENT FOR THE HUMANITIES (NFAH), WASHINGTON, D.C. (BBB02108; BBB07475).
PR EDRS PRICE MF-$0.83 HC-$11.37 PLUS POSTAGE.
NT 208P. FOR A RELATED DOCUMENT SEE JC 770 336.
AB THIS DOCUMENT CONTAINS THREE COURSES OF STUDY IN THE HUMANITIES WHICH ARE INTERDISCIPLINARY IN NATURE AND WHICH ARE IDEALLY INTENDED FOR STUDENTS WHO HAVE COMPLETED A CORE COURSE IN THE HUMANITIES (SEE JC 770 336) AND WHO, AS A RESULT, HAVE AN ACQUAINTANCE WITH THE ELEMENTS OF THE ARTS AND SOME SKILL IN ESTHETIC ANALYSIS. "THE AMERICAN DREAM" EXPLORES THE IDEA OF AMERICA AS THE LAND OF PROMISE THROUGH LITERATURE, MUSIC, PHILOSOPHY, ART, AND FILM. "OF MEN AND WOMEN" EXAMINES SOME OF THE PHILOSOPHICAL VALUES INFLUENCING MALE-FEMALE RELATIONSHIPS DURING THE LAST HUNDRED YEARS THROUGH DRAMATIC, ARTISTIC, AND MUSICAL THEATRICAL WORKS. "THE HUMANITIES: PREPARATION FOR THE FUTURE" INVESTIGATES THE EFFECTS THAT SCIENCE AND TECHNOLOGY HAVE HAD ON THE QUALITY OF LIFE AND SEEKS TO DETERMINE IF MODERN SCIENCE, TECHNOLOGY, AND FUTURISM CAN BE RECONCILED WITH THE TRADITIONAL OUTLOOK OF THE HUMANIST. THE COURSES ARE DESIGNED TO BE USABLE IN PART OR AS A WHOLE WITH STRESS PLACED ON FLEXIBILITY OF USE AND APPROACH. WHILE OBJECTIVES, STUDENT ASSIGNMENTS, CLASSROOM ACTIVITIES, TEACHING STRATEGIES, STUDY QUESTIONS, AND INSTRUCTIONAL MEDIA ARE INCLUDED FOR EACH COURSE, THE CURRICULA ARE MEANT TO BE SUGGESTIVE RATHER THAN SESSION-BY-SESSION SYLLABI.

AN ED140892.
AU ZIGERELL, JAMES J. AND OTHERS.
IN CHICAGO CITY COLLEGES, ILL. COAST COMMUNITY COLL. DISTRICT, COSTA MESA, CALIF. MIAMI-DADE COMMUNITY COLL. FLA. (BBB04520; BBB11400; BBB14174).
TI A CONTEMPORARY COURSE IN THE HUMANITIES FOR COMMUNITY COLLEGE STUDENTS. CORE CURRICULUM.
SO 77.
SN LILLY ENDOWMENT, INC. INDIANAPOLIS, IND. NATIONAL ENDOWMENT FOR THE HUMANITIES (NFAH), WASHINGTON, D.C. (BBB02108; BBB07475).

PR EDRS PRICE MF-$0.83 HC-$19.41 PLUS POSTAGE.

NT 369P. FOR A RELATED DOCUMENT SEE JC 770 337.

AB THIS DOCUMENT CONTAINS A CORE CURRICULUM FOR A CONTEMPORARY COURSE IN THE HUMANITIES, DESIGNED TO MAKE HUMANISTIC STUDIES MEANINGFUL AND ENJOYABLE TO COMMUNITY COLLEGE STUDENTS REPRESENTATIVE OF ALL LEVELS OF ABILITY AND MOTIVATION AND OF ALL AGES. THE COURSE ATTEMPTS TO SHARPEN THE STUDENT'S AWARENESS OF HIMSELF AS AN INDIVIDUAL AMONG OTHER INDIVIDUALS IN ONE OF MANY CULTURAL TRADITIONS THROUGH UNITS EXAMINING THE DEFINITION OF SELFHOOD, DIRECT EXPERIENCE OF THE FINE ARTS, AND CONSIDERATION OF THE FUNCTION AND VALUE OF ART, THE IDEA OF HISTORY, AND OF HOW ARTISTIC EXPRESSION EFFECTS SOCIETY AND DEFINES THE INDIVIDUAL'S STANCE TOWARD IT IN A GIVEN PERIOD OF HISTORY. THE SYLLABI IN THIS DOCUMENT ARE DESIGNED PRIMARILY FOR THE TEACHER AND HAVE A TWO-FOLD PURPOSE: TO PROVIDE THE TEACHER WITH A MODEL OF A STUDENT-ORIENTED INTERDISCIPLINARY APPROACH TO THE HUMANITIES THAT IS USABLE IN WHOLE OR IN PART; AND TO SUGGEST CLASSROOM ACTIVITIES, INSTRUCTIONAL STRATEGIES, STUDENT ASSIGNMENTS AND EXPERIENCES, AND AUDIOVISUAL AIDS THAT WILL ENRICH AND ENLIVEN A COURSE OF STUDY. EACH OF THE 14 SELF-CONTAINED UNITS IS PRECEDED BY A BRIEF OVERVIEW OF SCOPE AND CONTENT, AND CONTAINS OBJECTIVES, SUGGESTED ASSIGNMENTS, AN OUTLINE OF CONTENTS, STUDY QUESTIONS, SOME DISCOURSE ON THE THEME OF THE UNIT, AND ANNOTATED SUGGESTIONS FOR ADDITIONAL READINGS.

AN EJ159421.
AU LAWLESS, G. WILLIAM.
TI THE ELEMENTARY EFFECTIVENESS OF TEAM TEACHING.
SO ENGINEERING EDUCATION. 67. 5. 403. FEB 77.
AB DISCUSSES A COURSE IN THE LITERATURE OF TECHNOLOGY, TEAM-TAUGHT BY THE ENGLISH AND ENGINEERING DEPARTMENTS, WHICH EMPHASIZES THE "TWO-CULTURE" PHENOMENON (SCIENCE VS. THE ARTS).

AN ED139484.
AU BLYE, KENNETH A.
TI A STUDY OF THE LEVEL OF SELF-ACTUALIZATION OF STUDENTS ENROLLED IN AN INTERDISCIPLINARY GENERAL EDUCATION PROGRAM AT MIAMI-DADE COMMUNITY COLLEGE.
SO 77.
PR EDRS PRICE MF-$0.83 HC-$3.50 PLUS POSTAGE.
NT 54P. ED.D. DISSERTATION, NOVA UNIVERSITY.
AB A STUDY WAS CONDUCTED TO EXAMINE THE EFFECT OF MIAMI-DADE COMMUNITY COLLEGE'S INTERCURRICULAR STUDIES DIVISION ON THE LEVEL OF SELF-ACTUALIZATION OF STUDENTS PARTICIPATING IN THE PROGRAM. THE TWO-SEMESTER PROGRAM EMPHASIZED DEVELOPMENT OF THE STUDENT AS A TOTAL PERSON: FIRST SEMESTER COURSES UTILIZED THE CONCEPT OF "SELF" AS AN INTERDISCIPLINARY FOCUS; SECOND SEMESTER COURSES CENTERED ON THE NATURAL AND SOCIAL ENVIRONMENTS AND THE STUDENT'S ABILITY TO FUNCTION EFFECTIVELY IN A GROUP. A HUMANE LEARNING ENVIRONMENT WAS FACILITATED BY ORGANIZING STUDENTS INTO SMALL PRIMARY GROUPS KNOWN AS "FAMILIES" WHICH MET WEEKLY WITH AN INSTRUCTOR. AN EXPERIMENTAL GROUP (N=60) AND A CONTROL GROUP (N=60) WERE RANDOMLY SELECTED FROM STUDENTS PARTICIPATING IN THE PROGRAM FOR 32 WEEKS AND 16 WEEKS, RESPECTIVELY, AND WERE PRE- AND POST-TESTED ON LEVEL OF SELF-ACTUALIZATION BY MEANS OF THE PERSONAL ORIENTATION INVENTORY. NO SIGNIFICANT DIFFERENCES WERE FOUND, ALTHOUGH POSITIVE MEAN GAINS DID OCCUR FOR BOTH GROUPS AND THE EXPERIMENTAL GROUP SHOWED CONSISTENTLY GREATER CHANGE IN A POSITIVE DIRECTION. IT WAS CONCLUDED THAT THE PROGRAM APPEARED TO BE VIABLE IN CONTRIBUTING TO

POSITIVE CHANGE IN STUDENT SELF-ACTUALIZATION BUT THAT LENGTH OF TIME SPENT IN THE PROGRAM DID NOT SIGNIFICANTLY AFFECT CHANGE IN THE LEVEL OF SELF-ACTUALIZATION.

AN ED139038.
AU CRABBE, JOHN K. ED. CRABBE, KATHARYN F. ED.
IN NEW YORK STATE ENGLISH COUNCIL. (QPX62780).
TI EMPHASIS: INTERDISCIPLINARY.
SO THE ENGLISH RECORD. V18 N2 ENTIRE ISSUE SPR 1977. 77.
PR EDRS PRICE MF-$0.83 HC-$2.06 PLUS POSTAGE.
NT 34P.
AB THE ARTICLES COLLECTED IN THIS ISSUE OF "THE ENGLISH RECORD" EXAMINE VARIOUS ASPECTS OF THE USE OF INTERDISCIPLINARY APPROACHES IN ENGLISH INSTRUCTION. TITLES ARE "ZEN, THE ARTS, AND MOTORCYCLE MAINTENANCE" BY JANET GANE AND TOM FEIGSTAD, WHICH DESCRIBES THE FORMATION OF A COURSE IN CREATIVE INQUIRY; "CAREER EDUCATION AND THE ENGLISH CURRICULUM" BY PETER FINN; "JOURNEY INTO THE KINGDOM OF NIGHT" BY HERBERT SAFRAN, WHICH OUTLINES AN ELECTIVE COURSE IN THE LITERATURE OF WORLD WAR II; "PSYCHOLINGUISTICS AND THE TEACHING OF POETRY" BY STANLEY BANK; "MILLSTONES: AN APPROACH TO THE 'MILLER'S TALE' AND THE 'REEVE'S TALE'" BY RONALD HERZMAN; "THE WESTERN IN LITERATURE AND FILM" BY CHARLES R. DUKE; AND "TRANSCENDING FASHION: WHAT IS BASIC IN THE HUMANITIES" BY CARL LADENSACK. THE NEWSLETTER OF THE NEW YORK STATE ENGLISH COUNCIL AND FOUR POEMS ARE INCLUDED.

AN ED138981.
AU ROEN, DUANE H.
TI THE HUMANITIES AND INTERDISCIPLINARY INSTRUCTION.
SO 76.
PR EDRS PRICE MF-$0.83 HC-$1.67 PLUS POSTAGE.
NT 24P. PAPER PRESENTED AT THE ANNUAL MEETING OF THE NATIONAL COUNCIL OF TEACHERS OF ENGLISH (66TH, CHICAGO, ILLINOIS, NOVEMBER 25-27, 1976).
AB THIS PAPER DESCRIBES AN INTERDISCIPLINARY HIGH SCHOOL COURSE, "CULTURAL DIVERSITY IN AMERICAN LIFE," TAUGHT BY AN ENGLISH TEACHER, A SOCIAL STUDIES TEACHER, AND AN ART TEACHER. DESIGNED TO HELP STUDENTS UNDERSTAND AND ACCEPT DIFFERENCES IN CULTURE, THE COURSE CONSISTS OF UNITS ON THE BLACK AMERICAN, THE AMERICAN INDIAN, THE JEWISH AMERICAN, AND THE AMERICAN WOMAN. THE AUTHOR TELLS HOW THE THREE TEACHERS WORK TOGETHER TO PLAN AND CONDUCT THE COURSE, LISTS OBJECTIVES AND MATERIALS FOR EACH OF THE FOUR UNITS, AND DESCRIBES SOME OF THE IN-CLASS ACTIVITIES OF THE COURSE. A SUPPLEMENTARY PAPER ANSWERS QUESTIONS WHICH ARE FREQUENTLY ASKED ABOUT THE COURSE: HOW CAN SUCH A COURSE BE "SOLD" TO ADMINISTRATORS? HOW SHOULD THE TEACHERS BE SELECTED? WHAT PROBLEMS ARE EXPERIENCED IN TEACHING THE COURSE, AND HOW CAN THEY BE ELIMINATED? THE AUTHOR INCLUDES A LIST OF SOME BIBLIOGRAPHIES ON THE LITERATURE OF CULTURAL PLURALISM.

AN EJ157133.
AU SWARTZ, MARY ANN.
TI LANGUAGE STUDY: AN EXPLICITLY HUMANISTIC APPROACH.
SO FOREIGN LANGUAGE ANNALS. 10. 2. 199-202. APR 77.
AB THE NEW LANGUAGE PROGRAM AT LOYOLA UNIVERSITY OF CHICAGO IS INTERDISCIPLINARY, WITH A LINGUIST GIVING LECTURES RELATING A SPECIFIC LANGUAGE TO THE STUDY OF LANGUAGE ITSELF. GOALS EMPHASIZE READING AS A KEY TO CULTURE. OPTIONS INCLUDE COURSES IN LINGUISTICS, LITERATURE, OR ORAL AND WRITTEN EXPRESSION.

AN EJ156611.
AU MACGREGOR, RONALD.
TI REACHING OUT: A SEARCH FOR COMMONALITY AMONG THE DISCIPLINES.
SO ART EDUCATION. 29. 8. 25-9. DEC 76.
AB SUGGESTS THAT, IN UNDERTAKING THE INVESTIGATIVE PROCESS, WE FOLLOW A COMMON PATH THAT LEADS US, THROUGH THE RECOGNITION OF PRESENT PATTERNS, TO THE GENERATION OF NEW ONES. SCHOOLS SHOULD HAVE SERIES OF GOALS THAT BECOME INDISTINGUISHABLE IN THE LIGHT OF TOTAL HUMAN EXPERIENCE.

AN EJ156609.
AU JANOFF, BARBARA HABER.
TI FACILITATING INTERDISCIPLINARY LEARNING.
SO ART EDUCATION. 29. 8. 15-6. DEC 76.
AB BELIEVES THAT THE RICHEST UNION OF UNDERSTANDING WILL EMERGE FROM INTEGRATED LEARNING AND THAT THIS CAN BEST BE FACILITATED BY EMPHASIZING EXPERIENCES IN THE CRAFTS. THIS BELIEF HAS DIRECTED THE AUTHOR TO SEARCH FOR A BODY OF LITERATURE ADDRESSED TO CHILDREN ON THE ART AND CRAFTS OF OTHER CULTURES.

AN EJ156607.
AU BESSOM, MALCOLM.
TI THE WHITE HOUSE CONFERENCE ON ARTS EDUCATION.
SO ART EDUCATION. 29. 8. 4-7. DEC 76.
AB A GATHERING AT THE EXECUTIVE MANSION IN WASHINGTON, D.C. OF APPROXIMATELY FIFTY LEADERS FROM A WIDE RANGE OF MAJOR POLICY-MAKING GROUPS INVOLVED IN THE NATION'S EDUCATION PROGRAMS EXAMINE BASIC ASPECTS OF QUALITY ARTS EDUCATION, IDENTIFY FACTORS THAT HINDER SUCH AN EDUCATION FOR ALL CITIZENS, AND RECOMMEND STRATEGIES FOR OVERCOMING OBSTACLES.

AN EJ156338.
AU WENNER, GENE C.
TI INTERDISCIPLINARY APPROACHES TO TEACHING AND LEARNING: WHERE DO THE ARTS FIT.
SO ART EDUCATION. 29. 7. 4-8. NOV 76.
AB AUTHOR STATES THAT AN INTERDISCIPLINARY APPROACH TO LEARNING USING THE ARTS CAN LEAD TO DEEPER UNDERSTANDING OF SPECIFIC SUBJECT AREAS, DEVELOP SKILLS IN CREATIVE PROBLEM SOLVING, AND IMPROVE ATTITUDE AND MOTIVATION IN ACADEMICALLY UNSECCESSFUL STUDENTS WHO MAY EXCELL IN SOME FORM OF ARTISTIC EXPRESSION.

AN EJ156169.
AU MADEJA, STANLEY S.
TI THE CEMREL AESTHETIC EDUCATION PROGRAM: A REPORT.
SO JOURNAL OF AESTHETIC EDUCATION. 10. 3/4. 209-16. JUL/OCT 76.
AB SUMMARIZES THE BACKGROUND CONDITIONS AND RATIONALE FOR THE CREATION OF THE AESTHETIC EDUCATION PROGRAM OF CEMREL, INC. AND REVIEWS ITS ACTIVITIES AND ACCOMPLISHMENTS SINCE ITS INCEPTION.

AN EJ156168.
AU GARDNER, HOWARD.
TI PROMISING PATHS TOWARD ARTISTIC KNOWLEDGE: A REPORT FROM HARVARD PROJECT ZERO.
SO JOURNAL OF AESTHETIC EDUCATION. 10. 3/4. 201-07. JUL/OCT 76.
AB PROJECT ZERO, AN INTERDISCIPLINARY RESEARCH GROUP FOUNDED IN 1967 AND DEDICATED TO EFFECTIVE ARTS EDUCATION, HAS ALWAYS VIEWED AS CENTRAL

```
   TO ITS WORK THE ABILITY OF PERSONS TO USE AND UNDERSTAND VARIOUS
   KINDS OF SYMBOLS.  THE FOCUS HERE IS ON THE BREAKDOWN OF SYMBOLIC
   CAPACITIES AS WELL AS THEIR EARLIEST ORIGINS.

AN EJ156159.
AU GREENE, MAXINE.
TI LITERATURE IN AESTHETIC EDUCATION.
SO JOURNAL OF AESTHETIC EDUCATION. 10. 3/4. 61-76. JUL/OCT 76.
AB CONCERNS ITSELF WITH THE PLACE OF LITERATURE IN AESTHETIC EDUCATION
   ALONG WITH THE POTENTIAL ROLES TO BE PLAYED BY LITERARY AND DRAMATIC
   FORMS IN INTERDISCIPLINARY PROGRAMS.  SUGGESTS THAT LITERATURE IS
   MOST LIKELY TO BE CONSTITUTED AS AN ART FORM AND TAUGHT AS AN ART
   FORM WITHIN A PROGRAM OF AESTHETIC EDUCATION.

AN ED138663.
AU BERGER, DAN.
IN NEW YORK CITY BOARD OF EDUCATION, BROOKLYN, N.Y. OFFICE OF
   EDUCATIONAL EVALUATION. (BBB12238).
TI GUGGENHEIM MUSEUM CHILDREN'S PROGRAM; LEARNING TO READ THROUGH THE
   ARTS, SCHOOL YEAR 1974-1975.
SC 75.
PR EDRS PRICE MF-$0.83 PLUS POSTAGE. HC NOT AVAILABLE FROM EDRS.
NT 8P. FOR A RELATED DOCUMENT SEE ED 108 149 AND UD 016 843; NOT
   AVAILABLE IN HARD COPY DUE TO MARGINAL LEGIBILITY OF ORIGINAL
   DOCUMENT; NEW YORK CITY BOARD OF EDUCATION FUNCTION NO. 09-51699;
   PAGES ONE AND TWO ARE NOT REPRODUCED AS THEY WERE NOT AVAILABLE WITH
   THE ORIGINAL DOCUMENT.
AB "LEARNING TO READ THROUGH THE ARTS" HAD AS ITS TARGET POPULATION 130
   TITLE I ELIGIBLE CHILDREN AGES 10 TO 12 WHO WERE PERFORMING AT LEAST
   TWO YEARS BELOW GRADE LEVEL IN READING.  STUDENT SELECTION WAS BASED
   ON STANDARDIZED ACHIEVEMENT TEST SCORES.  THE PROGRAM FOCUSED ON THE
   IMPROVEMENT OF READING SKILLS THROUGH MOTIVATING PUPIL INTERESTS.
   SUPPLEMENTARY WORKSHOPS IN THE ARTS, (DANCE, THEATER, MUSIC,
   PAINTING, SCULPTURE, MIXED MEDIA, DRAWING, PRINTMAKING, PUPPETRY,
   CRAFTS, FILM MAKING, AND OTHERS) WERE CLOSELY CORRELATED WITH THE
   READING PROGRAM.  WEEKLY FIELD TRIPS SUPPLEMENTED THE INSTRUCTIONAL
   PROGRAM.  A WORKSHOP WAS PROVIDED FOR PARENTS.  BASED ON THE
   EVALUATOR'S SITE VISITS AND CALIFORNIA ACHIEVEMENT TEST RESULTS, THE
   PROGRAM SUCCEEDED IN SERVING THE NEEDS OF THE 130 ENROLLED STUDENTS.
   MOST OF THE RECOMMENDATIONS MADE IN A PREVIOUS EVALUATION OF THE
   PROGRAM WERE IMPLEMENTED: I.E. THE PROGRAM WAS EXPANDED TO MORE DAYS
   OF THE WEEK, THE PROGRAM WAS EMULATED BY OTHER SCHOOLS, A WORKSHOP IN
   CRAFTS AND COMMUNICATIONS AND A PARENTS' WORKSHOP WERE INCLUDED,
   EMPHASIS CONTINUED TO BE ON SELF DISCOVERY, AND, MORE MATERIALS WERE
   OBTAINED.  THE PROGRAM IMPROVED THE ENROLLED STUDENTS' READING
   SKILLS, INCREASED THEIR ARTISTIC INTEREST, AND IMPROVED THEIR
   MOTIVATION TO READ.

AN ED138634.
AU LUTZ, JOHN E.
TI COOPERATIVE PARALLEL EVALUATION FOR ARTS IN EDUCATION PROJECTS IN THE
   COMMONWEALTH OF PENNSYLVANIA. PHASE I: PLANNING AND DESIGN.
SO APR 77.
PR EDRS PRICE MF-$0.83 HC-$2.06 PLUS POSTAGE.
NT 27P. PAPER PRESENTED AT THE ANNUAL MEETING OF THE AMERICAN
   EDUCATIONAL RESEARCH ASSOCIATION (61ST, NEW YORK, NEW YORK, APRIL
   4-8, 1977).
```

AB A COOPERATIVE STATEWIDE EFFORT TO EVALUATE INDIVIDUAL ARTS-IN-EDUCATION PROJECTS AND THEIR CUMULATIVE IMPACT UPON PENNSYLVANIA EDUCATION IS DESCRIBED. EIGHT TITLE IV ARTS-IN-EDUCATION PROJECTS IN THE COMMONWEALTH OF PENNSYLVANIA ARE PARTICIPATING IN THE THREE YEAR PROJECT. A COORDINATING CENTER MAINTAINS COMMUNICATION, ORGANIZES DATA, AND ENSURES PROCEDURAL CONTROL. THE INTEGRITY OF INDIVIDUAL PROJECTS IS MAINTAINED AND ANALYSES ACROSS PROJECTS MADE POSSIBLE. RESULTS INDICATE THAT FUNDING AND ADMINISTRATIVE PROBLEMS ASSOCIATED WITH SINGLE LARGE-SCALE PROJECTS CAN BE AVOIDED AND EVALUATION EFFORTS CAN BE STANDARDIZED. PLANNING AND THE USE OF COMMON PURPOSES AND COMMON RESULTS CAN ENCOURAGE COMPARABILITY OF FINDINGS FROM DIFFERENT PROJECTS.

AN ED137779.
AU BACIG, TOM.
TI THE GREENING OF AMERICA THAT WAS: AN ESSAY ON HOPE.
SO 76.
PR EDRS PRICE MF-$0.83 HC-$1.67 PLUS POSTAGE.
NT 12P. PAPER PRESENTED AT THE ANNUAL MEETING OF THE NATIONAL COUNCIL OF TEACHERS OF ENGLISH (66TH, CHICAGO, NOVEMBER 25-27, 1976).
AB DIVERSITY AND CHANGE SEEM TO BE THE CENTRAL EXPERIENCES OF WESTERN PEOPLES AT THIS POINT IN THE TWENTIETH CENTURY. STUDENTS, NOW MORE THAN EVER, NEED TO BE GIVEN A SENSE OF HOPE AND OF THE PERFECTABILITY OF HUMANKIND. THIS COMMENTARY PROVIDES IMPRESSIONISTIC DESCRIPTION OF ISSUES AND EXPERIENCES IN THE TEACHING OF INTERDISCIPLINARY HUMANITIES COURSES AT BOTH SECONDARY AND COLLEGE LEVELS. A HYPOTHETICAL COURSE ENTITLED "MAN'S FUTURES: THE POSSIBILITY OF PERFECTABILITY; OR, AN EXPLORATION OF CHANGE AND CHOICE" IS DESCRIBED. THIS COURSE, ADAPTABLE TO VARIOUS GRADE LEVELS, WOULD INVOLVE TEACHERS FROM MANY SUBJECT FIELDS AND WOULD PROVIDE STUDENTS WITH THE MOTIVATION TO LEARN THE BASICS IN MATH, SCIENCE, ENGLISH, AND LATIN.

AN EJ154666.
AU KOWITZ, GERALD T. DRONBERGER, GLADYS B.
TI ACCOUNTABILITY IN AFFECTIVE EDUCATION.
SO MEASUREMENT AND EVALUATION IN GUIDANCE. 9. 4. 200-204. JAN 77.
AB COUNSELORS DEVELOPING EVIDENCE ON THE POTENCY OF AFFECTIVE EDUCATION PROGRAMS FIND THAT STUDENT AUTOBIOGRAPHIES ARE A RICH SOURCE OF DATA. THIS ARTICLE DESCRIBES A SYSTEM FOR COUNTING WORDS THAT RELATES TO SELF, HOME, AND SCHOOL AND HOW THE FREQUENCY COUNTS WITHIN CATEGORIES DISCRIMINATE AMONG STUDENTS BY GENDER AND ACADEMIC CLASSIFICATION.

AN ED137460.
AU SEIFERTH, JOHN C.
IN NEW YORK CITY BOARD OF EDUCATION, BROOKLYN, N.Y. OFFICE OF EDUCATIONAL EVALUATION. (BBB12238).
TI GUGGENHEIM MUSEUM CHILDREN'S PROGRAM; LEARNING TO READ THROUGH THE ARTS, SUMMER, 1975.
SO 75.
PR EDRS PRICE MF-$0.83 HC-$2.06 PLUS POSTAGE.
NT 33P. FOR RELATED DOCUMENTS SEE ED 108 149 AND UD 016 842; NEW YORK CITY BOARD OF EDUCATION FUNCTION NO. 09-61635.
AB DURING THE SUMMER OF 1975 THE PROGRAM "LEARNING TO READ THROUGH THE ARTS" HAD AS ITS TARGET POPULATION 130 ELEMENTARY SECONDARY EDUCATION ACT TITLE I ELIGIBLE CHILDREN AGES 10 TO 12 WHO WERE PERFORMING AT

LEAST TWO YEARS BELOW GRADE LEVEL IN READING. THE STUDENTS WERE DIVIDED INTO HOMOGENEOUS READING GROUPS BASED ON STANDARDIZED ACHIEVEMENT TEST SCORES. THE SAME GROUPS ALSO RECEIVED INSTRUCTION, ON A LIMITED BASIS, IN MATHEMATICS. THE PROGRAM FOCUSED ON THE IMPROVEMENT OF READING SKILLS THROUGH MOTIVATING PUPIL INTERESTS. SUPPLEMENTARY WORKSHOPS IN THE ARTS (DANCE, THEATER, MUSIC, PAINTING, SCULPTURE, MIXED MEDIA, DRAWING, PRINTMAKING, PUPPETRY, CRAFTS, FILM MAKING ETC.), WERE CLOSELY CORRELATED WITH THE READING PROGRAM. WEEKLY FIELD TRIPS SUPPLEMENTED THE INSTRUCTIONAL PROGRAM. PARENTS ATTENDED AN ORIENTATION SESSION AND WERE PROVIDED OPPORTUNITIES TO PARTICIPATE IN WORKSHOPS TAUGHT BY AN ARTS AND CRAFTS INSTRUCTOR AND/OR THE SOCIAL WORKER. PARENTS ALSO PARTICIPATED ON THE ADVISORY COUNCIL OF THE PROGRAM. THE VARIOUS COMPONENTS OF THE PROGRAM WERE COMPETENTLY COORDINATED, SUPERVISED AND ADMINISTERED. THE PUPILS WHO COMPLETED THE PROGRAM EXCEEDED ANTICIPATED OUTCOMES. POSITIVE GROWTH GAINS WERE RECORDED ON THE MCGRAW-HILL PRECRIPTIVE READING AND THE PRESCRIPTIVE MATHEMATICS INVENTORIES.

AN EJ153775.
AU DAVIDHEISER, JAMES C.
TI AN INTERDISCIPLINARY APPROACH TO THE TEACHING OF FOREIGN LITERATURE.
SO MODERN LANGUAGE JOURNAL. 61. 1-2. 25-31. JAN-FEB 77.
AB THE INTEGRATED LEARNING SEMESTER PROGRAM AT THE UNIVERSITY OF DELAWARE IS DESCRIBED. COURSES WERE DESIGNED AROUND THEMES TOUCHING SEVERAL ACADEMIC AREAS AND INSTRUCTORS COOPERATED IN TEACHING COURSES. A COURSE IN LITERATURE AND MUSIC OF ROMANTICISM IS OUTLINED AND SPECIFIC PROBLEMS AND PROCEDURES FOR IMPLEMENTING A PROGRAM ARE NOTED.

AN EJ152958.
AU HAMMOND, SANDRA.
TI DANCE IN THE UNIVERSITIES--THE FIRST AND SECOND FIFTY YEARS.
SO ARTS IN SOCIETY. 13. 2. 336-39. SUM/F 76.
AB THE DIVERSITY AND PROLIFERATION OF DANCE ON COLLEGE CAMPUSES MAKES ANY FORECASTS OF THE NEXT FIFTY YEARS HAZARDOUS. HERE CERTAIN TRENDS AND SPECULATION ABOUT HOW DANCE AND UNIVERSITIES WILL CONTINUE THEIR RELATIVELY NEW ALLIANCE ARE EXAMINED.

AN ED135722.
IN DISTRICT OF COLUMBIA PUBLIC SCHOOLS, WASHINGTON, D.C. DEPT. OF RESEARCH AND EVALUATION. (BBB06436).
TI HUMANISTIC STUDIES: ACADEMIC AND CULTURAL ENRICHMENT PROJECT, TITLE III/IV PUBLIC SCHOOLS OF THE DISTRICT OF COLUMBIA. ADDENDUM TO THE EVALUATION FINAL REPORT 1975-1976.
PR EDRS PRICE MF-$0.83 HC-$1.67 PLUS POSTAGE.
NT 16P. FOR A RELATED DOCUMENT, SEE ED 130 950.
AB AN ADDENDUM TO THE FINAL EVALUATION REPORT (ED 130 950) OF A SENIOR HIGH SCHOOL HUMANISTIC STUDIES PROGRAM IS PRESENTED. THE PROGRAM WAS BEGUN IN THE 1972-73 SCHOOL YEAR AT WOODSON HIGH SCHOOL, WASHINGTON, D.C. THE PROGRAM PURPOSE WAS TO PROVIDE INTERDISCIPLINARY ACADEMIC AND CULTURAL EXPERIENCES TO STUDENTS IN GRADES 10-12 IN ART, MUSIC, HISTORY, LITERATURE, AND SOCIAL STUDIES. THE ADDENDUM PROVIDES LISTS OF PROGRAM ACTIVITIES AND PARTICIPANTS, WHICH WERE NOT AVAILABLE AT THE WRITING OF THE FINAL REPORT IN 1976. DATA INDICATE THAT HUMANISTIC STUDIES STUDENTS AND TEACHERS PARTICIPATED IN 14 FIELD TRIPS, EIGHT EXPERTS IN HUMANISTIC STUDIES WERE UTILIZED, CURRICULUM AIDS AND BIBLIOGRAPHIES WERE FORMULATED, CURRICULUM DEVELOPMENT

WORKSHOPS AND STAFF MEETINGS WERE HELD REGULARLY THROUGHOUT THE PROJECT YEAR, AND THE MAJORITY OF THE PROJECT STAFF HAVE BEEN INVOLVED IN THE PROGRAM FOR THREE YEARS. TABLES, CHARTS, DESCRIPTIONS OF FIELD TRIPS, AND STUDENT RESPONSES TO A 21-ITEM QUESTIONNAIRE COMPRISE THE BULK OF THE ADDENDUM. FOUR FACTORS WERE IDENTIFIED BY THE STAFF AS NECESSARY FOR CONTINUED EFFECTIVENESS OF THE PROGRAM. THESE INCLUDE CAREFUL SCREENING OF TALENTED STUDENTS IN OTHER SCHOOLS, ADEQUATE FUNDING, ONGOING WORKSHOPS, AND EXPANSION OF THE PROGRAM TO THE JUNIOR HIGH LEVEL.

AN ED135308.
AU LYONS, PAUL R.
TI PROGRAM NEED ASSESSMENT SURVEY FOR THE PROPOSED PROGRAM IN MODERN STUDIES.
SO JUL 76.
PR EDRS PRICE MF-$0.83 HC-$2.06 PLUS POSTAGE.
NT 35P.
AB IN 1975, THE DEPARTMENTS OF ENGLISH, HISTORY, MODERN FOREIGN LANGUAGES, AND PHILOSOPHY AT FROSTBURG STATE COLLEGE (MARYLAND) COOPERATIVELY PROPOSED A MASTER OF ARTS PROGRAM IN MODERN STUDIES. A SURVEY WAS CONDUCTED TO ASSESS REACTIONS TO THE PROGRAM PROPOSAL. THREE POPULATIONS WERE SURVEYED: (1) UNDERGRADUATE ENGLISH, HISTORY, AND FOREIGN LANGUAGE STUDENTS; (2) SELECTED PUBLIC SCHOOL PERSONNEL IN LOCAL MARYLAND COUNTRIES; AND (3) INDIVIDUALS IN THE AREA WHO HAD DEMONSTRATED AN INTEREST AND LEADERSHIP IN PROMOTING THE HUMANITIES. THE RESULTS ARE REPORTED IN TABULAR FORM, AND THE QUESTIONNAIRES ARE INCLUDED.

AN EJ151687.
AU HOLLOWAY, CHARLES M.
TI KEEPING PROFESSIONALS HUMAN.
SO CHANGE. 9. 2. 14-6. FEB 77.
AB WITH THE HELP OF THE NATIONAL ENDOWMENT FOR THE HUMANITIES, A PLAN TO INFUSE PREPROFESSIONAL TRAINING WITH THE HUMANITIES IS NOW HALFWAY THROUGH ITS SECOND YEAR OF OPERATION AT THE UNIVERSITY OF FLORIDA AT GAINESVILLE. PARTICIPATING STUDENTS AND FACULTY IN MEDICINE AND HEALTH-RELATED FIELDS, LAW, ENGINEERING, AND BUSINESS ARE PARTICIPATING IN THIS INTERDISCIPLINARY PROGRAM.

AN EJ151272.
AU TROY, ANNE.
TI LITERATURE FOR CONTENT AREA LEARNING.
SO READING TEACHER. 30. 5. 470-74. FEB 77.
AB LITERATURE CAN BE READ FOR FUN BUT ALSO FOR INTERDISCIPLINARY TEACHING AND LEARNING.

AN ED134507.
IN WESTERN STATES ARTS FOUNDATION, DENVER, COLO. (BB314142).
TI A STUDY OF THE POETRY AND VISUAL ARTS COMPONENTS OF THE ARTISTS-IN-SCHOOLS PROGRAM. STUDY SUMMARY AND STUDY HIGHLIGHTS.
SO 30 SEP 76.
SN NATIONAL ENDOWMENT FOR THE ARTS, WASHINGTON, D.C. (BB004855).
PR EDRS PRICE MF-$0.83 HC-$1.67 PLUS POSTAGE.
NT 24P.
AB THIS EVALUATION REPORT DISCUSSES THE SUCCESS OF THE ARTISTS-IN-SCHOOLS PROGRAM, A NATIONAL PROGRAM BEGUN IN 1966 WHICH HAS PLACED OVER 2,000 PROFESSIONAL ARTISTS IN OVER 5,000 SCHOOLS.

THE EFFECTS OF THE VISUAL ARTS AND POETRY COMPONENTS ON ARTISTS, POETS, SCHOOL ADMINISTRATORS, STUDENTS, AND TEACHERS IN TEN WESTERN STATES ARE DISCUSSED. APPROXIMATELY 300 SCHOOLS PARTICIPATED IN THE STUDY, WHICH MADE USE OF A GENERAL QUESTIONNAIRE, STUDENT SURVEY, ANECDOTAL SURVEY, IN-DEPTH INTERVIEWS, AND A JOB RANKING SCALE. FINDINGS INDICATE THAT HIGH PERCENTAGES OF ARTISTS/POETS AND ADMINISTRATORS BELIEVE THE PROGRAM HAS FOSTERED CREATIVITY AMONG STUDENTS; TEACHERS AND ADMINISTRATORS RATED COOPERATION BETWEEN THEMSELVES AND THE ARTISTS/POETS VERY HIGH; AND 70% OF ADMINISTRATORS AND TEACHERS REPORTED THAT ARTISTS/POETS HAD GOOD ABILITY IN CLASSROOM MANAGEMENT AND HOLDING STUDENT INTEREST. STUDENT SELF-IDENTITY, DISCIPLINE, AND CONFIDENCE APPEARED TO GROW AS A RESULT OF THE PROGRAM, AND STUDENT INTEREST AND ACHIEVEMENT IN OTHER ACADEMIC AREAS INCREASED AS WELL. PASSIVE AND PROBLEM STUDENTS SHOWED THERAPEUTIC EFFECTS. NINETY-ONE PERCENT OF ADMINISTRATORS AND TEACHERS COMMENTED FAVORABLY ON THE TOLERANCE OF ARTISTS/POETS FOR ADMINISTRATOR, STUDENT, AND TEACHER VIEWPOINTS. THE STUDY SUMMARY, HIGHLIGHTS, AND A TECHNICAL REPORT ARE AVAILABLE FROM STATE ARTS COUNCILS AND COMMISSIONS NATIONWIDE.

AN ED133984.
AU BROWNSMITH, KEITH; AND OTHERS.
IN INDIANA UNIV. BLOOMINGTON. CENTER FOR INNOVATION IN TEACHING THE HANDICAPPED. (BBB06194).
TI EVALUATION OF THE AFFECTIVE EDUCATION TRAINING PROGRAM. FINAL REPORT 18.3.
SC FEB 76.
SN BUREAU OF EDUCATION FOR THE HANDICAPPED (DHEW/OE), WASHINGTON, D.C. (BBB00581).
PR EDRS PRICE MF-$0.83 HC-$3.50 PLUS POSTAGE.
NT 72P.
AB PRESENTED IS THE FINAL REPORT OF THE AFFECTIVE EDUCATION TRAINING PROGRAM, DESIGNED TO HELP REGULAR AND SPECIAL EDUCATION TEACHERS BECOME AWARE OF, INTERESTED IN, AND SKILLED AT DEALING WITH COGNITIVE AND AFFECTIVE CONCERNS--SUCH AS THE "CLASSROOM CLIMATE"; THE MERGING OF AFFECTIVE AND COGNITIVE LEARNING; AND HUMAN FEELINGS, NEEDS AND BEHAVIORS. COVERED IN PART I ARE THE PROGRAM'S PURPOSE (TO HUMANIZE EDUCATION) AND OBJECTIVES (NINE STATEMENTS BEGINNING WITH AN OBJECTIVE FOR THE TEACHER, AND FOLLOWED BY AN EXPECTED STUDENT OUTCOME). THE PURPOSE OF FORMATIVE EVALUATION IS BRIEFLY OUTLINED IN PART II. EVALUATION PROCEDURES ARE DESCRIBED IN PART III IN TERMS OF THE POPULATION, MEASURES USED, ADMINISTRATION OF TEACHER WORKSHOPS, AND ADMINISTRATION OF MEASURES. IN PART IV, RESULTS ARE PRESENTED IN TABLE FORM AND DISCUSSED FOR THE FOLLOWING AREAS: ATTITUDE TOWARD TRAINING PACKAGE; TEACHERS' ATTITUDES ABOUT FEELINGS, NEEDS, AND INTERPERSONAL INTERACTION IN THE CLASSROOM; UNDERSTANDING OF CONTENT; EXPECTED AND ACTUAL USE OF TECHNIQUES PRESENTED IN THE PACKAGE; AND OPEN ENDED COMMENTS ABOUT THE PACKAGE. AMONG CONCLUSIONS AND RECOMMENDATIONS GIVEN IN PART V ARE THAT THE CONTENT OF THE AFFECTIVE EDUCATION TRAINING PROGRAM IS SUFFICIENTLY INTERESTING FOR THE PACKAGE TO BE DISBRIBUTED TO THE FIELD; AND THAT THE AUDIOTAPE BE EDITED SO THAT TERMS FOREIGN TO THE AVERAGE TEACHER BE OMITTED OR CLEARLY DEFINED. APPENDIXES INCLUDE STATISTICAL DATA AND SAMPLE QUESTIONNAIRES.

AN ED133767.
AU ROUSE, BLAIR.

TI LITERATURE AND THE LAW: AN INTERDISCIPLINARY LIBERAL ARTS COURSE.
SO 76.
PR EDRS PRICE MF-$0.83 HC-$1.67 PLUS POSTAGE.
NT 16P. PAPER PRESENTED AT THE ANNUAL MEETING OF THE MODERN LANGUAGE ASSOCIATION CONFERENCE ON LITERATURE AND LAW (NEW YORK, DECEMBER 26, 1976).
AB THE STUDY OF LITERATURE AND THE LAW, WITHIN THE CONTEXT OF A LITERATURE COURSE, CAN SERVE TO DEVELOP, IN PROSPECTIVE LAWYERS AS WELL AS IN LAY CITIZENS, INSIGHT INTO THE SIGNIFICANT RELATIONSHIPS BETWEEN THE TWO FIELDS. THIS PAPER PROVIDES A RATIONALE FOR ONE SUCH COURSE, CONDUCTED AT THE UNIVERSITY OF ARKANSAS AT FAYETTEVILLE, AND DETAILS ITS DEVELOPMENT AND CONTENT. STUDENTS COMPARED THE LAW AND LEGAL WRITING TO MORE SPECIFICALLY "LITERARY" CREATIONS, OBSERVED THE MANNER IN WHICH THE LAW IS INVOLVED IN IMAGINATIVE LITERATURE AND OTHER TYPES OF LITERATURE, AND EXAMINED THE IMPLICATIONS OF THE RELATIONSHIPS AMONG LITERATURE, LANGUAGE, AND THE LAW. A DESCRIPTION OF COURSE ORGANIZATION AND A DISCUSSION OF ASSIGNED READINGS ARE INCLUDED.

AN ED133312.
AU ABBEY, DAVID S.
IN STATE UNIV. OF NEW YORK, ALBANY. OFFICE OF THE REGENTS. (BBB07332).
TI DEVELOPING INSTRUCTIONAL OBJECTIVES FOR HUMANITIES PROGRAMS. A PROJECT SEARCH DEVELOPMENT: THE HUMANITIES SERIES.
SO 76.
SN JOHN D. ROCKEFELLER, 3D FUND, NEW YORK, N.Y. OFFICE OF EDUCATION (DHEW), WASHINGTON, D.C. (BBB00647; RMQ66000).
PR EDRS PRICE MF-$0.83 HC-$3.50 PLUS POSTAGE.
NT 71P. FOR RELATED DOCUMENT, SEE SP 010 698.
AB THE INTENT OF THIS GUIDEBOOK IS TO ASSIST TEACHERS AND PROGRAM DIRECTORS TO PREPARE INSTRUCTIONAL OBJECTIVES IN A WAY THAT WILL BE MOST USEFUL BOTH FOR THEM AND FOR THOSE INVOLVED IN THE EVALUATION OF HUMANITIES PROGRAMS. CONTEMPORARY HUMANITIES EDUCATION SEEKS TO ACHIEVE ITS OBJECTIVES IN FOUR CATEGORIES OF STUDENT BEHAVIOR: (1) REASONING, MEANING THE INDIVIDUAL CAN MODIFY HER OR HIS CONDUCT TO MEET NEW SITUATIONS; (2) THE AFFECTIVE DOMAIN, HOW A PERSON FEELS ABOUT WANTING TO LEARN AND WHAT EACH FEELS AFTER LEARNING; (3) INTERDISCIPLINARY LEARNING, UNDERSTANDING THE INTERRELATIONSHIPS BETWEEN DISCIPLINES AND THEIR PERSONAL AND SOCIAL SIGNIFICANCE; AND (4) VALUES, HELPING YOUNG PEOPLE DEVELOP VALUES THAT WILL GIVE THEM A SENSE OF DIRECTION. HUMANITIES EDUCATION SEEKS TO SUPPORT THESE OBJECTIVES THROUGH THREE MAJOR STRATEGIES: (1) PROCESS APPROACH, RECOGNIZING A NEED TO DEVELOP AN EDUCATIONAL APPROACH BASED ON ADAPTABLE PROCESS SKILL, SECONDARILY ON CONTENT; (2) UTILIZING COMMUNITY CULTURAL RESOURCES, ASSERTING THAT SCHOOL AND COMMUNITY MUST BE INTEGRALLY RELATED IN PLANNING AND IMPLEMENTING EDUCATIONAL CHANGE, AND (3) A FOCUS ON INDIVIDUALIZED INSTRUCTION.

AN ED133311.
AU ABBEY, DAVID S.
IN STATE UNIV. OF NEW YORK, ALBANY. OFFICE OF THE REGENTS. (BBB07332).
TI DESIGNING INTERDISCIPLINARY STUDIES PROGRAMS. A PROJECT SEARCH DEVELOPMENT: THE HUMANITIES SERIES.
SO 76.
SN JOHN D. ROCKEFELLER, 3D FUND, NEW YORK, N.Y. OFFICE OF EDUCATION (DHEW), WASHINGTON, D.C. (BBB00647; RMQ66000).
PR EDRS PRICE MF-$0.83 HC-$2.06 PLUS POSTAGE.

NT 48P. FOR RELATED DOCUMENT, SEE SP 010 699.
AB THIS BOOKLET IS PREPARED TO HELP TEACHERS FROM DIFFERENT DISCIPLINES
TO SET GOALS AND TO DESIGN TEACHING/LEARNING EXPERIENCES THAT SPAN
TWO OR MORE DISCIPLINES. INTERDISCIPLINARY STUDIES PROVIDE STUDENTS
WITH OPPORTUNITIES AND SKILLS TO SYNTHESIZE SEEMINGLY DISPARATE FACTS
OR EVENTS FOR GREATER UNDERSTANDING OF HUMAN CONCERNS. THREE
SPECIFIC GOALS ARE IDENTIFIED FOR THE READER: (1) TO IDENTIFY
OPPORTUNITIES FOR INTERDISCIPLINARY PLANNING OF PROGRAMS OF
EXERCISES; (2) TO DESIGN INTERDISCIPLINARY PROGRAMS, EXERCISES, OR
COURSES OF STUDY; AND (3) TO LOCATE ADDITIONAL RESOURCES, AS
REQUIRED, WHICH WILL FACILITATE THE PRIOR TWO OBJECTIVES. FIVE
CHAPTERS COVER THE FOLLOWING SUBJECTS: (1) DEFINITIONS OF
INTERDISCIPLINARY; (2) THE PIVOT DISCIPLINE; (3) CHANGING THE
CURRICULUM; (4) TEACHERS AS INDIVIDUALS AND AS TEAM MEMBERS; (5)
OBJECTIVES AND EVALUATION. A BIBLIOGRAPHY IS INCLUDED.

AN ED133287.
AU HINE, FRANCES D. AND OTHERS.
IN LOS ANGELES COUNTY SUPERINTENDENT OF SCHOOLS, CALIF. (CIQ43275).
TI THE AESTHETIC EYE PROJECT. APPENDIX. FINAL REPORT.
SO AUG 76.
SN NATIONAL ENDOWMENT FOR THE HUMANITIES (NFAH), WASHINGTON, D.C.
(BBB02108).
PR EDRS PRICE MF-$0.83 PLUS POSTAGE. HC NOT AVAILABLE FROM EDRS.
NT 334P. FOR A RELATED DOCUMENT, SEE SO 009 730; NOT AVAILABLE IN HARD
COPY DUE TO MARGINAL LEGIBILITY OF ORIGINAL DOCUMENT.
AB APPENDICES TO THE FINAL REPORT OF THE AESTHETIC EYE PROJECT ARE
ARRANGED CHRONOLOGICALLY ACCORDING TO THE PROJECT'S PHASES. APPENDIX
A CONTAINS THE LETTER TO PROSPECTIVE PARTICIPANTS, PROJECT PROPOSAL,
APPLICATION FORM, PLANNING SESSION FORM FOR PHASE 1, AND AGENDA FOR
SUMMER SEMINAR. APPENDIX B INVOLVES PHASE 2, THE INSERVICE TEACHER
SEMINAR, AND CONTAINS THE AESTHETIC EYE INVENTORY, RESULTS OF SIX
JUDGES' RATINGS, LOGS, AND SUMMARY OF ASSESSMENT COMMENTS. APPENDIX
C PRESENTS DOCUMENTS FROM PHASE 3, CLASSROOM IMPLEMENTATION. THESE
INCLUDE THE VISITATION REPORT FORM, COLLECTABLES, ART REPRODUCTION
POSTCARDS AND FOLK ART OBJECTS, TEACHER REPORTS, ASSESSMENT
INSTRUMENTS, WORKSHEET COMMENTS, AND THE PROJECT EVALUATION FORM.
APPENDIX D PROVIDES THE PROFILE OF PROJECT PARTICIPANTS.

AN ED133282.
AU BANKS, JAMES A.
TI MULTIETHNIC EDUCATION: A VEHICLE FOR EDUCATIONAL REFORM.
SO NOV 76.
PR EDRS PRICE MF-$0.83 HC-$1.67 PLUS POSTAGE.
NT 12P. PAPER PRESENTED AT THE ANNUAL MEETING OF THE NATIONAL COUNCIL
FOR THE SOCIAL STUDIES (WASHINGTON, D.C. NOVEMBER 4-7, 1976).
AB THIS DOCUMENT DISCUSSES THE GOALS OF MULTIETHNIC EDUCATION, ITS
USEFULNESS FOR EDUCATIONAL REFORM, AND COMMON PRACTICES IN
MULTIETHNIC PROGRAMS. THERE IS A NEED FOR ALL CHILDREN TO LEARN
ABOUT OTHER CULTURES IN ORDER TO GAIN GREATER UNDERSTANDING BY
VIEWING THEMSELVES FROM DIFFERENT PERSPECTIVES. TEACHERS OF
MULTIETHNIC EDUCATION SHOULD TRY TO COUNTER PREJUDICES AND
STEREOTYPES WHICH CHILDREN LEARN INVOLUNTARILY FROM THE MEDIA,
ADULTS, AND SOCIETY. MERELY FOCUSING ON ETHNIC HOLIDAYS AND MINORITY
GROUP HEROES DOES NOT PROVIDE STUDENTS WITH A CONCEPTUAL
INTERDISCIPLINARY PERSPECTIVE ON PARTICULAR ETHNIC GROUPS.
MULTIETHNIC EDUCATION SHOULD REACH BEYOND CLASSROOM CURRICULA TO

INCLUDE ETHNIC DIVERSITY IN SCHOOL STAFF, ATTITUDES, TEACHING
STRATEGIES AND MATERIALS, TESTING AND COUNSELING, AND SCHOOL NORMS.
AS A VEHICLE FOR EDUCATIONAL REFORM, MULTIETHNIC EDUCATION PROVIDES
AN OPPORTUNITY FOR CONCEPTUAL TEACHING, VALUE INQUIRY, AND
INTERDISCIPLINARY APPROACHES TO THE STUDY OF SOCIAL ISSUES. A
BIBLIOGRAPHY OF NINE RECOMMENDED RESOURCES IS INCLUDED.

AN EJ149056.
AU LOVANO-KERR, JESSIE. ZIMMERMAN, ENID D.
TI THE ARTS IN A MULTICULTURAL SOCIETY PROJECT: DEVELOPMENT AND
EVALUATION.
SO VIEWPOINTS. 52. 3. 1-14. MAY 76.
AB EVALUATION OF THE "ARTS IN A MULTICULTURAL SOCIETY" PROJECT OF
INDIANA UNIVERSITY SHOWS THAT THE OBJECTIVES FOR DEVELOPING THE ART
SKILLS OF NON-ANGLO CULTURE ELEMENTARY SCHOOL CHILDREN HAVE FOR THE
MOST PART BEEN ACHIEVED.

AN EJ148631.
AU JOY, CARLA.
TI WORLD CIVILIZATION--AN INTEGRATED APPROACH: HISTORY, LITERATURE AND
ART.
SO COMMUNITY COLLEGE SOCIAL SCIENCE QUARTERLY. 6. 3. 16-18,23. SPR 76.
AB REVIEWS PRESENT TRENDS IN COMMUNITY COLLEGE SOCIAL SCIENCE CURRICULA
AND PRESENTS A NEW APPROACH FOR TEACHING WORLD HISTORY, WORLD
LITERATURE, AND WORLD ART AS AN INTEGRATED DISCIPLINE.

AN EJ147545.
AU MACGREGOR, RONALD N.
TI GETTING IT TOGETHER: AN INTERDISCIPLINARY PROGRAM IN DESIGN.
SO SCHOOL ARTS. 75. 8. 26-8. APR 76.
AB FOUR ART EDUCATORS AT THE UNIVERSITY OF ALBERTA IN EDMONTON, CANADA,
DEVELOPED AND TAUGHT A CROSS-DISCIPLINARY PROGRAM IN DESIGN EDUCATION
FOR HIGH SCHOOL STUDENTS.

AN EJ147206.
AU DOMINO, GEORGE. WECHTER, VIVIENNE THAUL.
TI JOINT TEACHING OF UNDERGRADUATE COURSES IN CREATIVITY.
SO TEACHING OF PSYCHOLOGY. 3. 3. 123-7. OCT 76.
AB TWO COURSES WERE COMBINED EXPERIMENTALLY AND SUCCEEDED IN PROVIDING
COLLEGE STUDENTS WITH IN-DEPTH LEARNING ABOUT CREATIVITY: A
PSYCHOLOGY COURSE EXPLORED PSYCHOLOGISTS' EFFORTS TO UNDERSTAND
CREATIVITY AND ENCOURAGED STUDENT SELF-EXPLORATION, AND AN ART COURSE
FOCUSED ON CREATIVITY AS A WAY OF LIVING. GROUP PROJECTS AND
EVALUATION ARE DISCUSSED.

AN ED130951.
AU LAWTON, CLEOPATRA; AND OTHERS.
IN DISTRICT OF COLUMBIA PUBLIC SCHOOLS, WASHINGTON, D.C. DEPT. OF
RESEARCH AND EVALUATION. (BBB06436).
TI THE WORLD IS YOUR MUSEUM: TITLE III PROJECT OF THE DISTRICT OF
COLUMBIA PUBLIC SCHOOLS. EVALUATION, FINAL REPORT, 1975-76.
SO JUL 76.
PR EDRS PRICE MF-$0.83 HC-$6.01 PLUS POSTAGE.
NT 119P. FOR RELATED DOCUMENT, SEE ED 110 367.
AB THIS PUBLICATION REPORTS ON THE EFFECTIVENESS OF THE WORLD IS YOUR
MUSEUM PROJECT IN DEVELOPING AND IMPLEMENTING AN ART EDUCATION MODEL
FOR ELEMENTARY SCHOOL CHILDREN IN THE DISTRICT OF COLUMBIA. OVER THE

PAST THREE YEARS, APPROXIMATELY 44 TEACHERS AND MORE THAN 1,000 STUDENTS HAVE MADE FIELD TRIPS INTO THEIR COMMUNITY, VISITED MUSEUMS, BEEN INVOLVED IN CREATIVE ART PROJECTS, AND USED PROJECT-DEVELOPED LEARNING PACKAGES CONTAINING ART AND MUSEUM-RELATED FILMS, TAPES, AND TEACHER GUIDES. THIS EVALUATION REPORT PROVIDES INFORMATION ON TWO BASIC QUESTIONS: (1) DID THE PROJECT ACCOMPLISH ITS RESPECTIVE PROGRAM OBJECTIVES, AND (2) HOW WERE THE RESPECTIVE OBJECTIVES ACCOMPLISHED? SIX INSTRUMENTS WERE DESIGNED TO COLLECT INFORMATION FROM STUDENTS, PARENTS, TEACHERS, ADMINISTRATORS, MUSEUM EDUCATORS, AND THE PROJECT DIRECTOR. EVALUATION FINDINGS SHOW THAT 55% OF PARTICIPATING STUDENTS WANT TO TAKE PART IN THE PROGRAM NEXT YEAR; PARENTS OBSERVE MORE INTEREST IN ART ON THE PART OF THEIR CHILDREN AS WELL AS IMPROVED ATTITUDES TOWARD SCHOOL AND MUSEUMS; STUDENTS SHOW AN IMPROVEMENT IN VERBAL, WRITING, AND AFFECTIVE SELF-DEVELOPMENT SKILLS; AND THE LEARNING PACKAGES DEVELOPED HAVE BEEN RECEIVED WELL BY BOTH STUDENTS AND TEACHERS. APPENDICES INCLUDE A DESCRIPTION OF THE PROGRAM, INCLUDING THE KITS AND MEDIA DEVELOPED AND THE EVALUATION INSTRUMENTS.

AN ED130950.
IN DISTRICT OF COLUMBIA PUBLIC SCHOOLS, WASHINGTON, D.C. DEPT. OF RESEARCH AND EVALUATION. (BBB06436).
TI HUMANISTIC STUDIES, ACADEMIC AND CULTURAL ENRICHMENT PROJECT: TITLE III PUBLIC SCHOOLS OF THE DISTRICT OF COLUMBIA. EVALUATION, FINAL REPORT, 1975-76.
SO JUL 76.
PR EDRS PRICE MF-$0.83 HC-$4.67 PLUS POSTAGE.
NT 99P. FOR RELATED DOCUMENTS, SEE SO 009 530 AND ED 110 367; APPENDICES C AND D MAY REPRODUCE POORLY DUE TO MARGINAL LEGIBILITY.
AB THIS IS THE FINAL EVALUATION REPORT OF A SENIOR HIGH SCHOOL HUMANISTIC STUDIES PROGRAM. THIS ONGOING PROGRAM WAS BEGUN IN THE 1972-73 SCHOOL YEAR AT WOODSON SENIOR HIGH SCHOOL, WASHINGTON, D.C. TO PROVIDE INTERDISCIPLINARY ACADEMIC AND CULTURAL EXPERIENCES TO STUDENTS IN GRADES 10-12 IN ART, MUSIC, LITERATURE, SOCIAL STUDIES, AND HISTORY. THE FIRST HALF OF THE EVALUATION REPORT IDENTIFIES THE PROGRAM OBJECTIVES, DESCRIBES PROGRAM OPERATIONS AND PERFORMANCE, AND ANALYZES THE PERFORMANCE OF PARTICIPATING STUDENTS WITHIN EACH PROGRAM AREA AS EVIDENCED BY TEST RESULTS ON STANDARDIZED AND NONSTANDARDIZED TESTS. RESULTS SHOW THAT THE PROGRAM IMPROVED STUDENT READING AND WRITING SKILLS TO A GREATER EXTENT THAN OTHER CLASSES. STUDENTS ALSO GAINED A GREATER ABILITY TO ANALYZE AND VERBALIZE PROBLEMS AND ISSUES IN A LOGICAL, CONSISTENT FRAME OF THOUGHT. STUDENT TEST RESULTS ALSO SHOW MARKED IMPROVEMENTS IN ACADEMIC ACHIEVEMENT. THE APPENDICES, WHICH COMPRISE HALF OF THE REPORT, CONTAIN THE TEST INSTRUMENTS USED IN THE EVALUATION AND DATA RESULTS OF THE EVALUATION.

AN ED130732.
IN GOLDEN WEST COLL. HUNTINGTON BEACH, CALIF. (CIQ29323).
TI GENESIS: A REPORT TO THE NATIONAL ENDOWMENT FOR THE HUMANITIES BY THE COAST COMMUNITY COLLEGE DISTRICT.
SN NATIONAL ENDOWMENT FOR THE HUMANITIES (NFAH), WASHINGTON, D.C. (BBB02108).
PR EDRS PRICE MF-$0.83 HC-$3.50 PLUS POSTAGE.
NT 59P.
AB THIS DOCUMENT DESCRIBES THE PLANNING AND IMPLEMENTATION OF AN INTERDISCIPLINARY HUMANITIES PROGRAM AT GOLDEN WEST COLLEGE. A

PLANNING COMMITTEE SOUGHT INPUT FROM FACULTY AND STUDENTS IN ORDER TO DETERMINE WHAT NEEDS WERE NOT BEING MET BY CURRENT GENERAL EDUCATION REQUIREMENTS AND TO DETERMINE HOW AN INTEGRATED PROGRAM COULD BE DEVELOPED INVOLVING A MIXTURE OF COGNITIVE, AFFECTIVE, AND EXPERIENTIAL LEARNING. A PILOT PROGRAM WAS DEVELOPED, REQUIRING TEN HOURS OF CLASS TIME PER WEEK, AND OFFERING A VARIETY OF LEARNING ACTIVITIES SUCH AS FILMS, LECTURES, SEMINARS, WORKSHOPS, READINGS, AND INDEPENDENT STUDIES. THE ONE-SEMESTER PILOT COURSE CONSISTED OF THREE SEGMENTS: (1) BASES OF HUMAN RELATIONSHIPS, (2) ALIENATION, AND (3) LOVE AND FRIENDSHIP. THE LAST WEEK OF THE COURSE, CELEBRATION WEEK, PROVIDED STUDENTS AN OPPORTUNITY FOR PRESENTATION OF PROJECTS AND PERFORMANCES. FOR EACH SEGMENT OF THE COURSE, THE DOCUMENT PROVIDES A LISTING OF SUGGESTED LECTURES AND PANEL DISCUSSIONS, SUGGESTED MEDIA, QUESTIONS FOR SEMINAR DISCUSSIONS, AND WORKSHOP TOPICS. ALSO PROVIDED IS A GENERAL DESCRIPTION OF THE PROGRAM'S PURPOSES, GOALS, INTERDISCIPLINARY MECHANISMS, LEARNING ACTIVITIES, INDIVIDUAL ACTIVITIES, ADMINISTRATION, AND EVALUATION. A SECTION OF THE REPORT OUTLINES A FIVE-YEAR PLAN FOR PROGRAM DEVELOPMENT AND EXPANSION.

AN ED130277.
AU PERRY, DOUGLAS ROSS.
TI SENIOR HUMANITIES: INTERDISCIPLINARY EDUCATION IN ENGLISH AND RELIGION.
SO 76.
PR DOCUMENT NOT AVAILABLE FROM EDRS.
AV UNIVERSITY MICROFILMS, P.O. BOX 1764, ANN ARBOR, MICHIGAN 48106 (ORDER NO. 76-20,236, MF $7.50, XEROGRAPHY $15.00).
NT 309P. D.A. DISSERTATION, CARNEGIE-MELLON UNIVERSITY.
AB AN INTERDISCIPLINARY APPROACH TO TEACHING ENGLISH AND RELIGION CAN ELIMINATE SOME OF THE EDUCATIONAL PROBLEMS POSED BY EACH SUBJECT. PART ONE OF THIS THESIS PRESENTS A PHILOSOPHY OF EDUCATION WHICH SUGGESTS THAT CONFLUENT AND STUDENT-CENTERED METHODS OF TEACHING CAN BEST DEVELOP CREATIVITY AND, THUS, LEAD TO GREATER HUMANIZATION OF STUDENTS. PART TWO EXPLAINS HOW THE METHODS OF DRAMA, READING, CREATIVE WRITING, INDIVIDUALIZED LEARNING, AND SMALL-GROUP DISCUSSION FOSTERED CREATIVE THINKING IN 31 HIGH SCHOOL SENIORS. READING MATERIALS FOR THE COURSE WERE SELECTED TO REFLECT THE FOLLOWING THEMES: EVIL, SUFFERING, POVERTY, SEARCH FOR WISDOM, SALVATION THROUGH SIN, AND HUMAN LIBERATION. IN ADDITION, A THEORY OF LITERARY CRITICISM AND AN APPROACH TO GRADING APPROPRIATE FOR INTERDISCIPLINARY STUDY ARE SUGGESTED. APPENDIXES INCLUDE LESSON PLANS FOR WRITING WORKSHOPS, EXAMPLES OF STUDENT WRITING, AND A BIBLIOGRAPHY OF PERTINENT WORKS IN EDUCATIONAL PHILOSOPHY, ENGLISH EDUCATION, RELIGIOUS EDUCATION, AND LITERARY CRITICISM.

AN EJ144182.
AU SPOMER, MARVIN J. BRINK, RICHARD L.
TI DEBATES.
SO ART EDUCATION. 29. 4. 28-30. APR 76.
AB DOES THE ARTIST OR THE ART TEACHER TEACH ART MORE EFFECTIVELY? WHAT DOES THE ARTIST REALLY HAVE TO OFFER THE STUDENTS THAT EXISTING SCHOOL PERSONNEL AND PROGRAMS DO NOT? WHILE ONE ART EDUCATOR FOUND THE ARTISTS-IN-SCHOOLS PROGRAM INEFFECTIVE FOR STUDENT DEVELOPMENT, ANOTHER ART TEACHER THOUGHT THE PROGRAM SHOULD BE SUPPORTED.

AN EJ144040.

AU PETRIE, HUGH G.
TI DO YOU SEE WHAT I SEE? THE EPISTEMOLOGY OF INTERDISCIPLINARY INQUIRY.
SO JOURNAL OF AESTHETIC EDUCATION. 10. 1. 29-43. JAN 76.
AB AUTHOR NOTED SEVERAL VERY IMPORTANT NONEPISTEMOLOGICAL FACTORS WHICH SEEMED TO BE PARTICULARLY RELEVANT TO THE SUCCESS OR FAILURE OF INTERDISCIPLINARY INQUIRY, CONSIDERED THE EPISTEMOLOGICAL AND METHODOLOGICAL CONSTRAINTS ON INTERDISCIPLINARY WORK, AND EXPANDED ON THE NOTION OF INTERPRETIVE KNOWLEDGE AS A UNIVERSALLY NECESSARY CONDITION FOR SUCCESSFUL INTERDISCIPLINARY INQUIRY.

AN ED129771.
AU TOOHEY, D. MARGARET.
TI RESEARCH IN COMPARATIVE PHYSICAL EDUCATION: SOME INTERDISCIPLINARY CONSIDERATIONS.
SO APR 76.
PR EDRS PRICE MF-$0.83 HC-$1.67 PLUS POSTAGE.
NT 10P. PAPER PRESENTED AT THE ANNUAL CONVENTION OF THE AMERICAN ALLIANCE FOR HEALTH, PHYSICAL EDUCATION AND RECREATION (MILWAUKEE, WISCONSIN, APRIL 1976).
AB THIS PAPER CONTENDS THAT SPORTS, DANCE, AND DRAMA SHOULD BE CONSIDERED TOGETHER WHEN STUDYING CULTURES FOR PURPOSES OF COMPARISON BECAUSE THE BASIC ELEMENTS OF THESE THREE DISCIPLINES ARE FOUND IN ALL SOCIETIES--PRIMITIVE AND ADVANCED. THE PAPER PRESENTS: (1) DISCUSSION OF PERTINENT ASPECTS OF SPORT, DANCE, AND DRAMA; (2) EXAMPLES OF COMPARATIVE STUDIES COMPLETED IN GAMES, DANCE, AND THEATER; AND (3) SUGGESTIONS FOR FURTHER STUDIES. SOME POINTS OF DISCUSSION INCLUDE: (1) THE IMPORTANCE OF REALIZING THAT A PERFORMANCE (SPORT, DANCE, OR THEATER EVENT) REQUIRES THE PARTICIPATION OF MANY WHO ARE NOT PERFORMERS; (2) ACTUAL PERFORMANCES ARE COMPLEXLY ORCHESTRATED WITH SEVERAL THINGS HAPPENING SIMULTANEOUSLY; (3) THE PERFORMANCE REFLECTS THE CULTURE; AND (4) THE PERFORMERS WILLINGLY SUFFER FOR THE PERFORMANCE. SUGGESTED FOCI FOR FURTHER STUDIES INCLUDE ALTERED STATES OF CONSCIOUSNESS IN PERFORMANCE, AND THE CHANGING OF TRADITIONAL FORMS OF SPORT, DANCE, OR THEATER INTO COMMERCIALLY EVALUATED "AIRPORT ART'.

AN ED128662.
AU GOYNE, GROVER C.
IN PEPPERDINE UNIV. LOS ANGELES, CALIF. (CIQ72440).
TI CAREER OPTIONS IN THE HUMANITIES: A BIBLIOGRAPHY AND PROGRAM GUIDE.
SO 76.
SN NATIONAL ENDOWMENT FOR THE HUMANITIES (NFAH), WASHINGTON, D.C. (BBB02108).
PR EDRS PRICE MF-$0.83 HC-$1.67 PLUS POSTAGE.
NT 16P.
AB SPECIFIC CURRICULAR INNOVATIONS IN UNIVERSITIES THROUGHOUT THE COUNTRY WHICH ATTEMPT TO INTEGRATE ACADEMIC MAJORS IN THE HUMANITIES WITH ADDITIONAL, SUPPLEMENTAL PROFESSIONAL TRAINING ARE SUMMARIZED IN THE PROGRAM GUIDE SECTION OF THIS DOCUMENT. MOST OF THESE PROGRAMS ARE INTERDISCIPLINARY, SOME INCLUDING REVISED COURSES AND INTERNSHIP EXPERIENCES. PROGRAMS INCLUDED ARE AT BOTH THE BACCALAUREATE AND MASTER'S DEGREE LEVELS. THE BIBLIOGRAPHY SECTION CONTAINS MATERIAL WHICH EXPLORES THE PROBLEMS INVOLVED IN PRESERVING THE INTEGRITY OF THE HUMANITIES. MUCH OF THE MATERIAL EXAMINES THE VARIOUS CAREER OPTIONS WHICH ARE PROVIDED BY A HUMANISTIC EDUCATION. SOME ARTICLES EXPLORE SPECIFIC CAREER ALTERNATIVES FOR HUMANITIES MAJORS WHICH ARE

```
   NOT NORMALLY CONSIDERED BY A STUDENT WHEN MAKING HIS CHOICE OF AN
   ACADEMIC MAJOR. OTHER ARTICLES FOCUS SPECIFICALLY ON CURRICULAR
   REVISION WHICH MIGHT AID THE STUDENT IN EXPANDING HIS CAREER
   POSSIBILITIES.

AN EJ143111.
AU D'ERRICO, PETER; AND OTHERS.
TI HUMANISTIC LEGAL STUDIES AT THE UNIVERSITY OF MASSACHUSETTS AT
   AMHERST.
SO JOURNAL OF LEGAL EDUCATION. 28. 1. 18-39. 76.
AB DEVELOPMENT OF FIELD WORK IN LAW AT THE UNDERGRADUATE LEVEL, USE OF
   NEW PEDAGOGIES, GROWTH OF INTERDISCIPLINARY LAW STUDY, AND CRITIQUE
   OF LEGAL FORMALISM ARE CENTRAL TO THE LEGAL STUDIES PROGRAM AT THE
   UNIVERSITY OF MASSACHUSETTS AT AMHERST. INCLUDED HERE ARE PROGRAM
   PHILOSOPHY AND REQUIREMENTS FOR THE BACHELOR'S DEGREE IN LEGAL
   STUDIES.

AN EJ142323.
AU WALTERS, WALTER H.
TI LATE THOUGHTS.
SO ARTS IN SOCIETY. 12. 3. 314-17. F/W 75.
AB THE THEME OF THIS PAPER IS THE ARTS' RESPONSIVENESS TO THE NEED FOR
   ACCOUNTABILITY TO OURSELVES, TO HIGHER EDUCATION, AND TO THE OUTSIDE
   WORLD IN NEW AND MORE VISIBLE WAYS.

AN ED127528.
AU NOAK, JOHN R.
TI ROLE OF DIAGNOSTICS IN MODERN CLINICAL AND COUNSELING PSYCHOLOGY
   PROGRAMS: EVOLUTION OF THE CURRENT EVALUATION AND ASSESSMENT SEQUENCE
   AT SANGAMON STATE UNIVERSITY.
SO 76.
PR EDRS PRICE MF-$0.83 HC-$1.67 PLUS POSTAGE.
NT 13P. PAPER PRESENTED AT THE ANNUAL CONVENTION OF THE AMERICAN
   PERSONNEL AND GUIDANCE ASSOCIATION (CHICAGO, ILLINOIS, APRIL 11-14,
   1976).
AB ESTABLISHING AND SUPPORTING A THEORETICAL VIEW IN FAVOR OF ASSESSMENT
   AND EVALUATION AS AN ADJUNCT TO PSYCHOTHERAPY IS CLEARLY A DIFFICULT
   TASK IN VIEW OF CURRENT ANTI-TESTING BIASES. BUT TRANSLATING THAT
   VIEWPOINT INTO PRACTICAL TERMS WITHIN THE ENVIRONMENT OF AN EMERGING
   UNIVERSITY CAN PROVE TO BE EVERY BIT AS DIFFICULT. THE CURRENT PAPER
   TREATS THE RATIONALE AND TECHNIQUES USED TO PLAN AND IMPLEMENT A
   CONCEPTUAL FRAMEWORK FOR HUMAN ASSESSMENT IN A SYSTEMATIC AND
   EFFECTIVE MANNER AT SANGAMON STATE UNIVERSITY. THE APPROACH USED IS
   INNOVATIVE IN THAT IT CUTS ACROSS PROGRAMMATIC BOUNDARIES TO MEET
   STUDENT NEEDS WHILE SATISFYING ADMINISTRATIVE REQUIREMENTS FOR COST
   EFFICIENCY.

AN ED127250.
AU PARTNOW, PATRICIA H.
IN ALASKA NATIVE EDUCATION BOARD, INC. ANCHORAGE. (BBB10621).
TI THE ALEUTS OF THE EIGHTEENTH CENTURY. SOCIAL STUDIES UNIT FOR JUNIOR
   HIGH SCHOOL. TEACHER'S MANUAL.
SO 76.
PR EDRS PRICE MF-$0.83 HC-$6.01 PLUS POSTAGE.
AV INDIAN EDUCATION PROGRAM, ANCHORAGE SCHOOL DISTRICT, 4600 DEBARR
   ROAD, ANCHORAGE, ALASKA 99504 (FREE UNTIL SUPPLY IS DEPLETED).
NT 102P. FOR RELATED DOCUMENTS, SEE SO 009 361-367.
```

AB THIS TEACHING GUIDE PRESENTS LESSONS FOR A SOCIAL STUDIES UNIT DEALING WITH 18TH CENTURY CULTURE OF THE INHABITANTS OF THE ALEUTIAN ISLANDS. THE UNIT IS DESIGNED FOR INTERMEDIATE AND JUNIOR-HIGH SCHOOL STUDENTS. RATHER THAN PROVIDING A PREDIGESTED PICTURE OF ALEUT CULTURE, THE UNIT PRESENTS REMAINING EVIDENCE OF THAT CULTURE. STUDENTS RECONSTRUCT THE CULTURE BY STUDYING HISTORICAL, ANTHROPOLOGICAL, GEOGRAPHICAL, AND ARCHAEOLOGICAL EVIDENCE. THIS IS EXAMINED FOR FACTUAL INFORMATION, INHERENT BIASES DUE TO SOURCE OR METHOD OF OBTAINING THE INFORMATION, AND AN UNDERSTANDING OF THE TYPES OF INFORMATION EACH DISCIPLINE CAN PROVIDE. THROUGHOUT THE UNIT, CONTENT IS COMPARED AND RELATED TO STUDENTS' OWN LIVES. FOUR LESSONS COMPRISE THE UNIT. IN LESSON ONE, FOCUSING ON THE HISTORICAL METHOD, STUDENTS READ ACCOUNTS OF THE ARRIVAL OF THE FIRST EUROPEANS THROUGH TWO DIFFERENT POINTS OF VIEW, THE RUSSIAN AND THE ALEUT. IN LESSON TWO, EMPHASIZING THE GEOGRAPHICAL METHOD, STUDENTS USE MAPS TO STUDY THE GEOGRAPHY OF THE ALEUTIAN TERRITORY AND INVESTIGATE HOW THE NATURAL RESOURCES IN THAT AREA INFLUENCE LIFE-STYLE. LESSON THREE, STRESSING THE ANTHROPOLOGICAL METHOD, PROVIDES A CHART OF AN ALEUT HOMESITE SHOWING IMPORTANT TOOLS AND THEIR COMPOSITION, GIVING CLUES ABOUT DAILY ACTIVITIES AND TRADE. THE FOURTH LESSON PROVIDES SEVERAL EXAMPLES OF ALEUT FOLKLORE TO SHOW HOW IT CAN GIVE AN INDICATION OF PEOPLE'S VALUES AND BELIEFS. EACH LESSON INCLUDES OBJECTIVES, LISTINGS OF MATERIALS, BACKGROUND INFORMATION, AND SUGGESTED ACTIVITIES. TWO OVERSIZED MAPS, INCLUDED AT THE BACK OF THE GUIDE, ARE CUT INTO REGULAR PAGE-SIZE SHEETS. THESE NEED TO BE JOINED BY THE TEACHER.

AN ED127139.
AU LUTZ, JOHN E.
TI THE POTENTIAL FOR IMPROVING SCIENCE EDUCATION THROUGH TRANSDISCIPLINARY INTEGRATION WITH ART EDUCATION.
SO APR 76.
PR EDRS PRICE MF-$0.83 HC-$1.67 PLUS POSTAGE.
NT 17P. PAPER PRESENTED AT THE ANNUAL MEETING OF THE NATIONAL ASSOCIATION FOR RESEARCH IN SCIENCE TEACHING (49TH, SAN FRANCISCO, CALIFORNIA, APRIL 23-25, 1976).

AB THE PURPOSE OF THIS STUDY WAS TO ANALYZE DATA COLLECTED FROM PARTICIPANTS IN THE PENNSYLVANIA GOVERNOR'S SCHOOL FOR THE ARTS (PGSA) IN TERMS OF THEIR RELEVANCE TO SCIENCE EDUCATION. ITS OBJECTIVE WAS TO INVESTIGATE RELATIONSHIPS BETWEEN VARIABLES COMMON TO THE ARTS AND SCIENCES AS A MEANS FOR HYPOTHESIZING ALTERNATIVE APPROACHES FOR GROWTH IN SCIENTIFIC ATTITUDES AND SKILLS. A GROUP OF PGSA STUDENTS WERE ADMINISTERED FOUR TEST INSTRUMENTS: THE BIOGRAPHICAL INVENTORY, FORM R; THE SIXTEEN PERSONALITY FACTOR QUESTIONNAIRE; THE TORRANCE TESTS OF CREATIVE THINKING, FIGURAL TEST; AND THE PENNSYLVANIA DEPARTMENT OF EDUCATION'S EDUCATION QUALITY ASSESSMENT GOAL VII TEST OF CREATIVE PERFORMANCE. STATISTICAL PROCEDURES USED TO ANALYZE THE DATA INCLUDED ANALYSIS OF VARIANCE, INTERCORRELATIONS BETWEEN VARIABLES, AND REGRESSION. ALTHOUGH THE DATA ANALYSIS WAS INCOMPLETE WHEN THIS SUMMARY WAS PREPARED, THESE CONCLUSIONS WERE DRAWN ON PRELIMINARY RESULTS: (A) POSITIVE RELATIONSHIPS EXIST BETWEEN CERTAIN ART AND SCIENCE EDUCATION CONSTRUCTS; AND (B) SOME AFFECTIVE SKILLS APPROPRIATE TO THE DEVELOPMENT OF ARTISTIC TALENT ARE RELATED TO SOME PERSONALITY PROFILE FACTORS OF RESEARCH SCIENTISTS.

AN EJ139959.

```
AU LABIANCA, DOMINICK A.. REEVES, WILLIAM J.
TI SHERLOCK HOLMES AND HIS COMPULSIVE USE OF COCAINE: A TOPIC FOR
   COORDINATED STUDY.
SO SCIENCE EDUCATION. 60. 1. 47-52. JAN-MAR 76.
AB DISCUSSES ONE TOPIC IN A PROGRAM FOR THE NONSCIENCE MAJOR THAT
   COMBINES SCIENCE AND LITERATURE.

                                        CITATIONS                100
                                        PAGES                     31

                                             TOTALS FOR 0637

                                        CITATIONS                100
                                        PAGES                     31

                                             TOTALS FOR 03-552

                                        CITATIONS                100
                                        PAGES                     31
```